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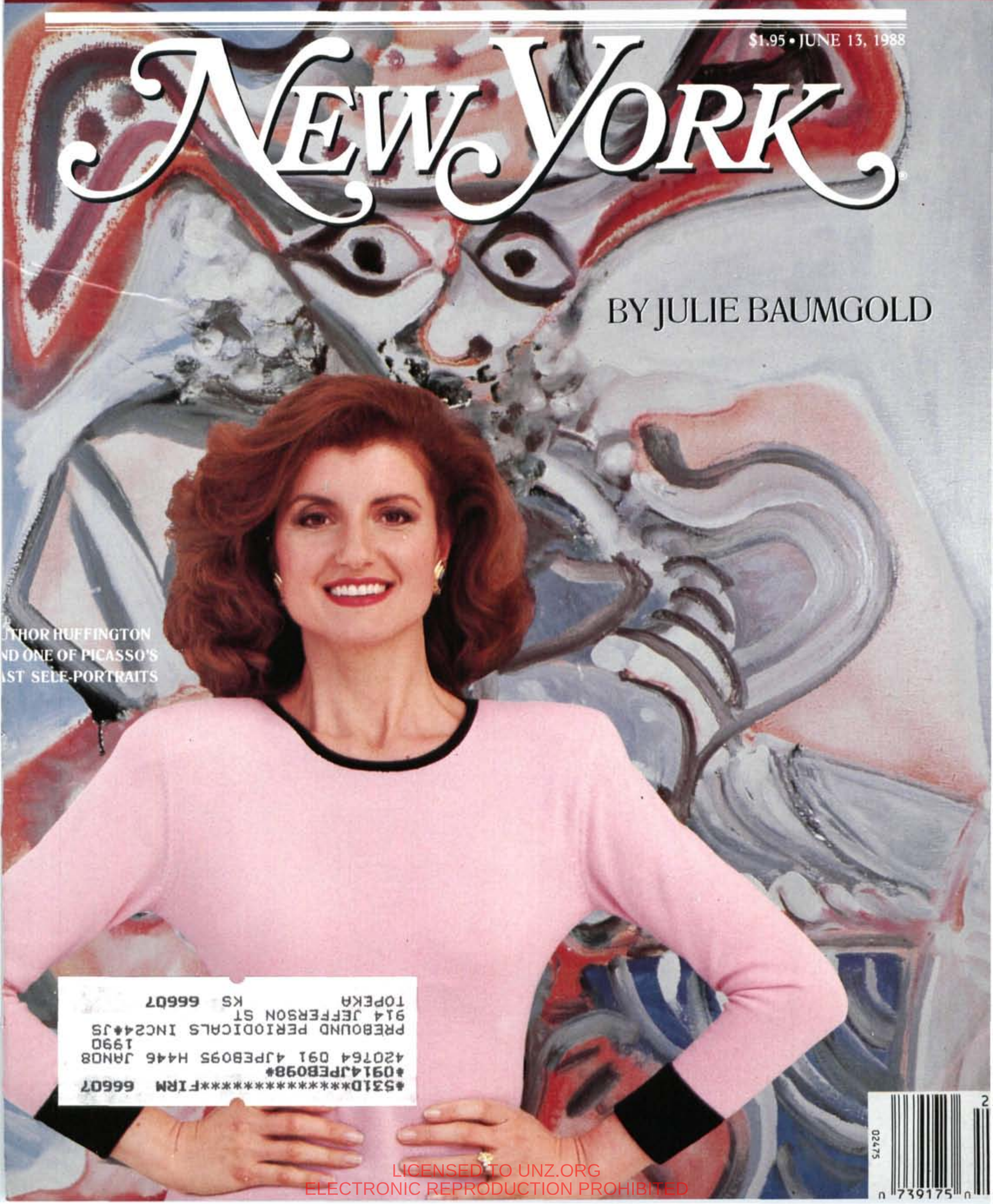

BY JULIE BAUMGOLD

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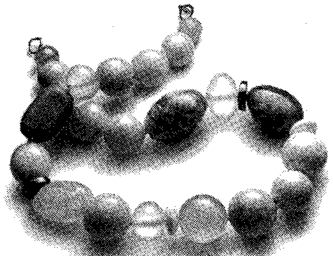

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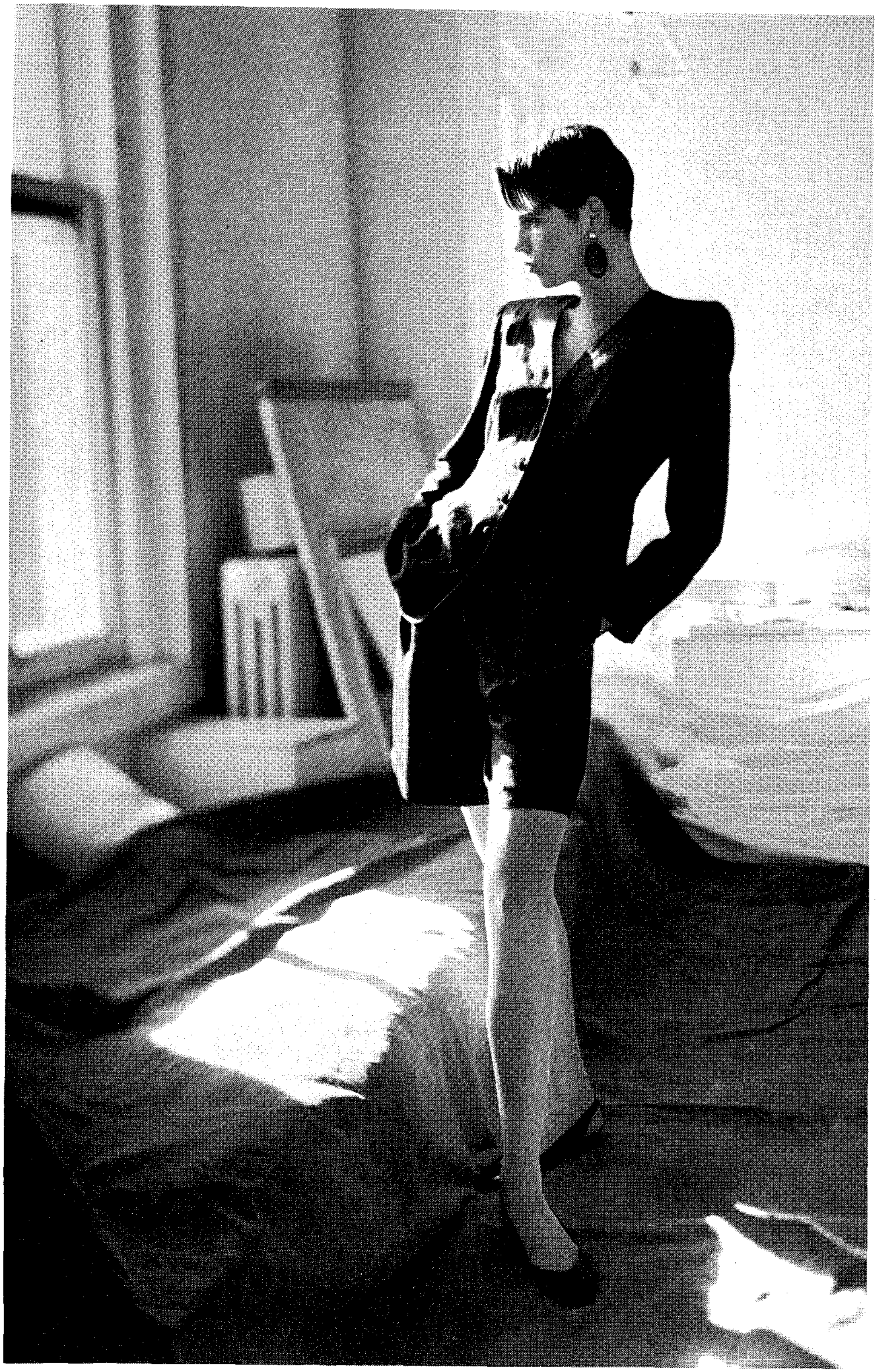

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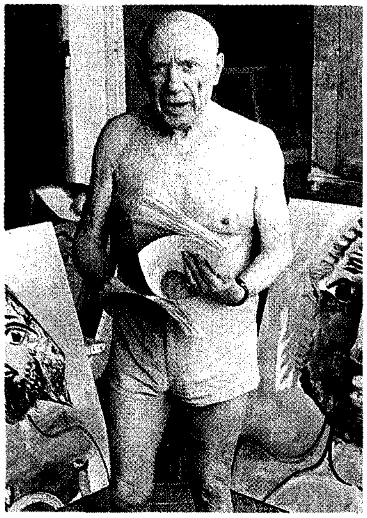
BY JULIE BAUMGOLD



Six years ago, Arianna Stassinopoulos, who was in the midst of conquering New York society, announced that she was going to write a biography of Picasso. Now, with the publication of *Picasso: Creator and Destroyer,* the ever-ambitious Greek-born, Cambridge-educated writer has produced a portrait of the artist as a bad man. Already, critics like rival Picasso biographer John Richardson and *Time's* Robert Hughes have attacked the book—which depicts Picasso as sexually sadistic—on both scholarly and ideological grounds. Julie Baumgold reports on the beginning of the Picasso Wars.

46 Reining Queen

BY AMY VIRSHUP

Julie Krone is the most successful woman jockey of all time—which is not surprising, since she rode before she walked. In her seven years on the track, Krone, 24, has won more than 1,200 races and $14-million in purses. She has suffered setbacks along the way—a broken back, 80 rides without a win, and suspension for smoking marijuana—but in 1987 she led the jockeys' standings at both the Monmouth and Meadowlands tracks. And by winning all winter at Aqueduct, she proved that she can ride with the men. "She's a good rider, and that's the highest compliment I can pay her," says jockey Richard Migliore, "because up until now there really haven't been any girls I could say that about."

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BY MARILYN BETHANY

Everybody knows that the New York Public Library is one of the city's most fashionable philanthropies, but who knew that its archives included more than 25,000 menus? Mario Buatta, Ralph Lauren, Carolyne Roehm, and others created ten tableaux for the library's spring fund-raising gala, highlighting treasures from the library's collection.

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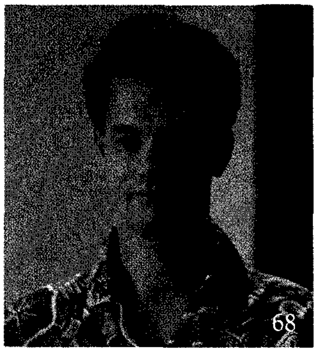

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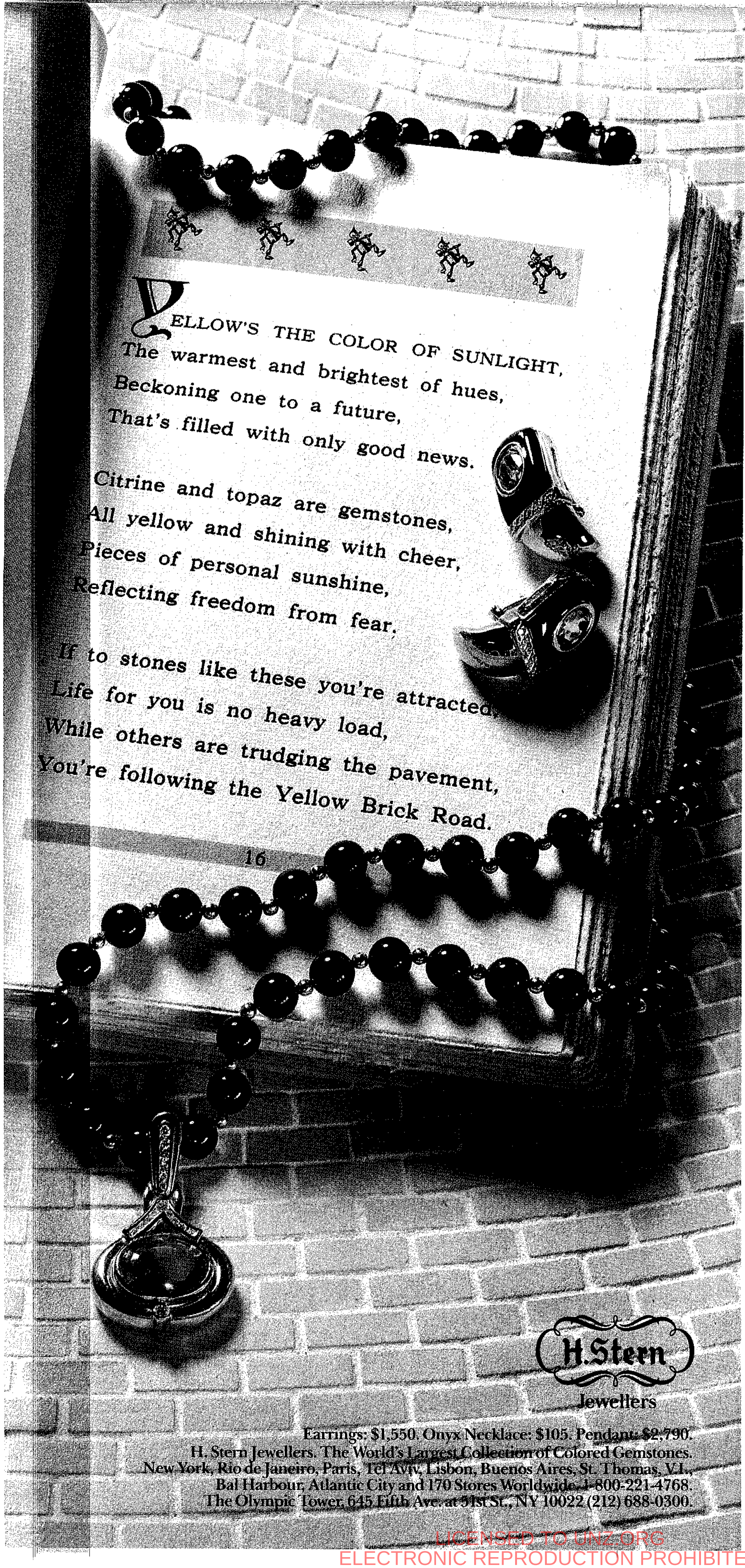

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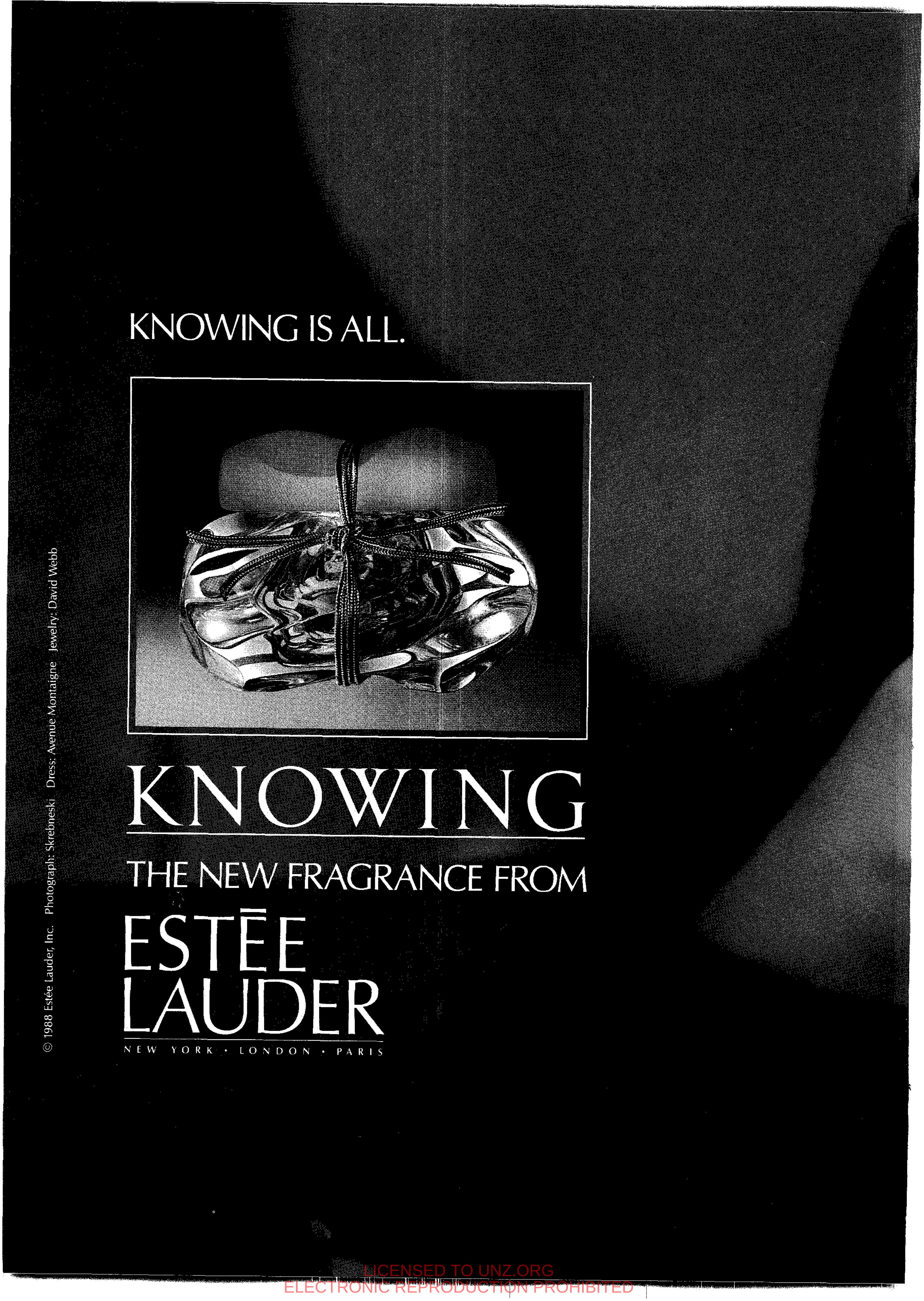
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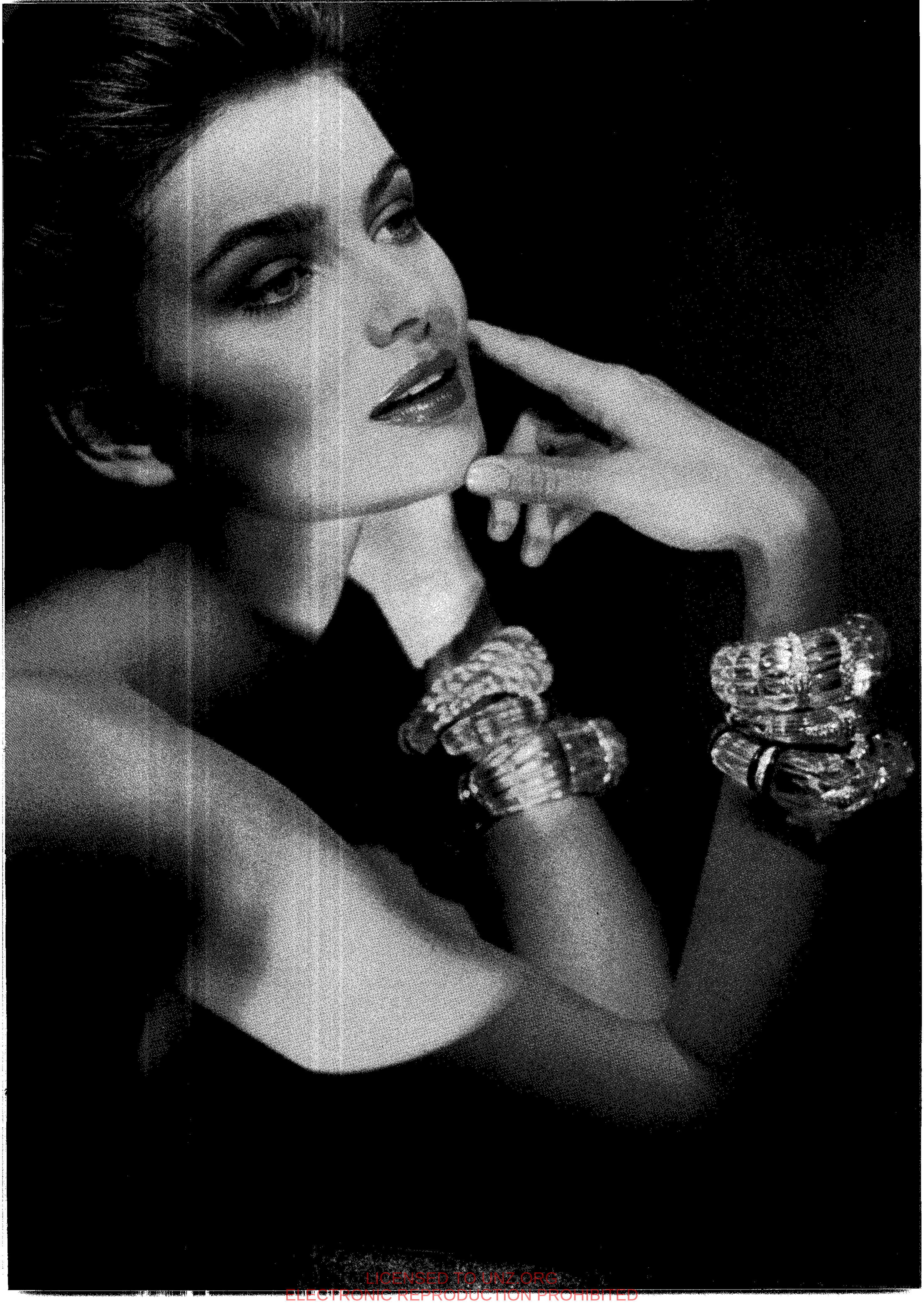

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LETTERS

Koch Watch

JOE KLEIN'S "THE UNMAKING OF THE Mayor 1989" [May 23] was a terrific piece of journalism on an extremely important issue. Unfortunately, I seriously doubt that any of Klein's suggested opponents can beat Koch, given the factional nature of New York City politics. But I was surprised that Jesse Jackson wasn't mentioned. By winning New York City in the Democratic primary (which in many ways was a Koch-versus-Jackson battle), Jackson demonstrated that he would be a good candidate. I doubt, however—given his schedule, his role at the Atlanta convention, and the presidential race—that he has the time to run.

Many of those on Klein's list will not give up their secure positions to risk a very difficult race against one of the most clever politicians in America.

Abbie Hoffman
Solebury, Pa.

I WOULD LIKE TO RESPOND TO A COMment made by Harrison J. Goldin regarding Rudolph Giuliani. When Goldin speaks of Giuliani's "would/could be" mayoral candidacy, he states that "charisma might even be a disadvantage . . . what we need is someone who can manage and rebuild the bureaucracy, someone who can slowly make things better. . . ." Is Goldin blind, or am I misunderstanding what Giuliani has been doing since he came back to New York as a U.S. district attorney in 1983? Hasn't he been prosecuting (and winning convictions against) those involved in organized crime, drug-trafficking, and insider trading? If this is not slowly making things better in New York, my question to Goldin is "What *is* making the city better?"

Madeline Jane Sica
Queens

EDWARD I. KOCH WILL RUN AND WILL BE re-elected mayor of New York City.

He has done a terrific job.

Morris Seidman
Manhattan

Setting the Record Straight

THE SOURCE QUOTED IN YOUR RECENT "Intelligencer" ["Goldin Marshals Men, Money for '89," by Peg Tyre and Jeannette Walls, June 6] was incorrect.

I have not met with Comptroller Harrison Goldin, nor have I spoken to him

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bout working on his campaign. In fact, I m not working for him at the present ime.

Tony Schwartz
Media Consultant
Manhattan

ouse Beautiful

FOUND THE ARTICLE ON LISA PHILLIPS "The Art of the Hot," by Phoebe Hoban, ay 23] interesting—especially the part here Phillips told someone to "get a ohn Chamberlain couch." I don't know uch about John Chamberlain's art, but hen I moved into the Greenwich Vilage apartment he vacated in 1977, I ought his wall-to-wall carpeting and amboo blinds. The carpeting is brown nd real ugly, but I got it cheap. And anyne who wants to can come look at it.

Steve Weitzman
Manhattan

imon Says

OHN SIMON'S PREDILECTION FOR USING ong, obscure words should have been eft behind with his college days. Simon ever goes for a succinct word when a indy, unfamiliar one will do. In his reiew of *Mail* in the May 2 issue ["Theater: oo Many Murderers"] and in his hatcht job on Michael Feinstein ["Theater: ooked," May 9], Simon flaunts variaions of the word "deliquescence"—a how-off variation of the word "melting."

I've long suspected that Simon sits ith a thesaurus at the ready so as to imress his readers. Simplicity, Simon!

Bob Edison
Manhattan

aking the First Move

WORKED AT THE LENOX HILL NEIGHBORood Association's women's shelter two ears ago, when Lilli was sleeping there "My Shadow," by Mary Stuart, May 16]. recognized her from the sketches in *ew York* and the description of her hoes. She spoke in both French and Engish and could be quite difficult and nobbish to some of our other guests, but he had charm and a quick wit. I hope he has found a secure place and some appiness. I admire Mary Stuart's initiaive—it is easy to look the other way, ard to make the first move.

Alexandra Walsh
Manhattan

OW MANY NEW YORKERS CAN EMPAhize with Mary Stuart's reaction to seeng the same wretched, homeless person very day? All of us who commute on the bourgeois express" arrive at Grand

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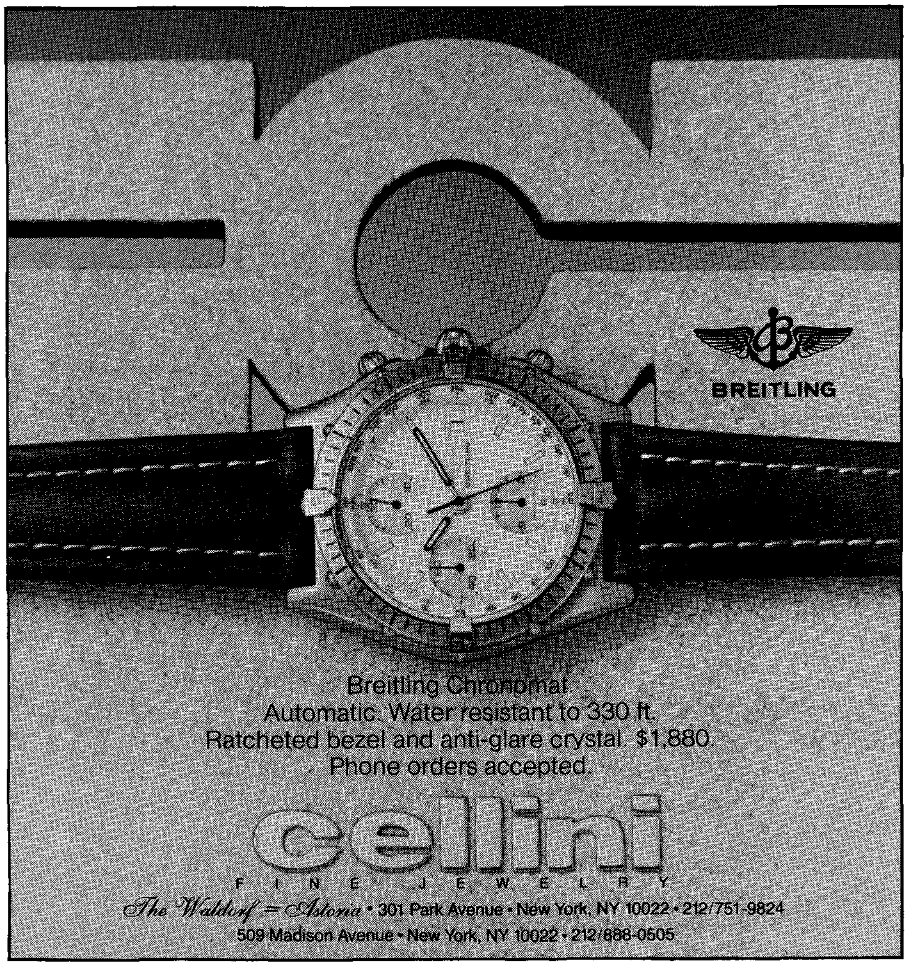

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Central Terminal only to be greeted by desperate eyes and pathetic voices begging, "Can you spare some change?" How can we ignore these atrocities?

Like Stuart, we wonder where these people come from. As I continue down Park Avenue, I see the same destitute boy with his puppy-dog look, lying on a subway vent on 37th Street. Near the El Salvador consulate, an older black woman with white go-go boots and perfectly coiffed hair is leaning against a building. One day she disappears, and I wonder where she has gone.

Ten blocks later, I arrive at my office, completely awakened by the morning's display of life's inequities.

Terri Ignozzi
Bronxville, N.Y.

Heaven on Earth

THE MAY 2 ISSUE WAS A PURE DELIGHT! "Heavenly Weekends" [by Jennifer Cecil] was a lovely tour of some places I have visited with my sister, like Monticello, Thomas Jefferson's house, and James Monroe's Ash Lawn. I'll always remember the scenery—those lovely mountains, like something out of *The Sound of Music.*

Many thanks to Jennifer Cecil for sharing her enviable journey.

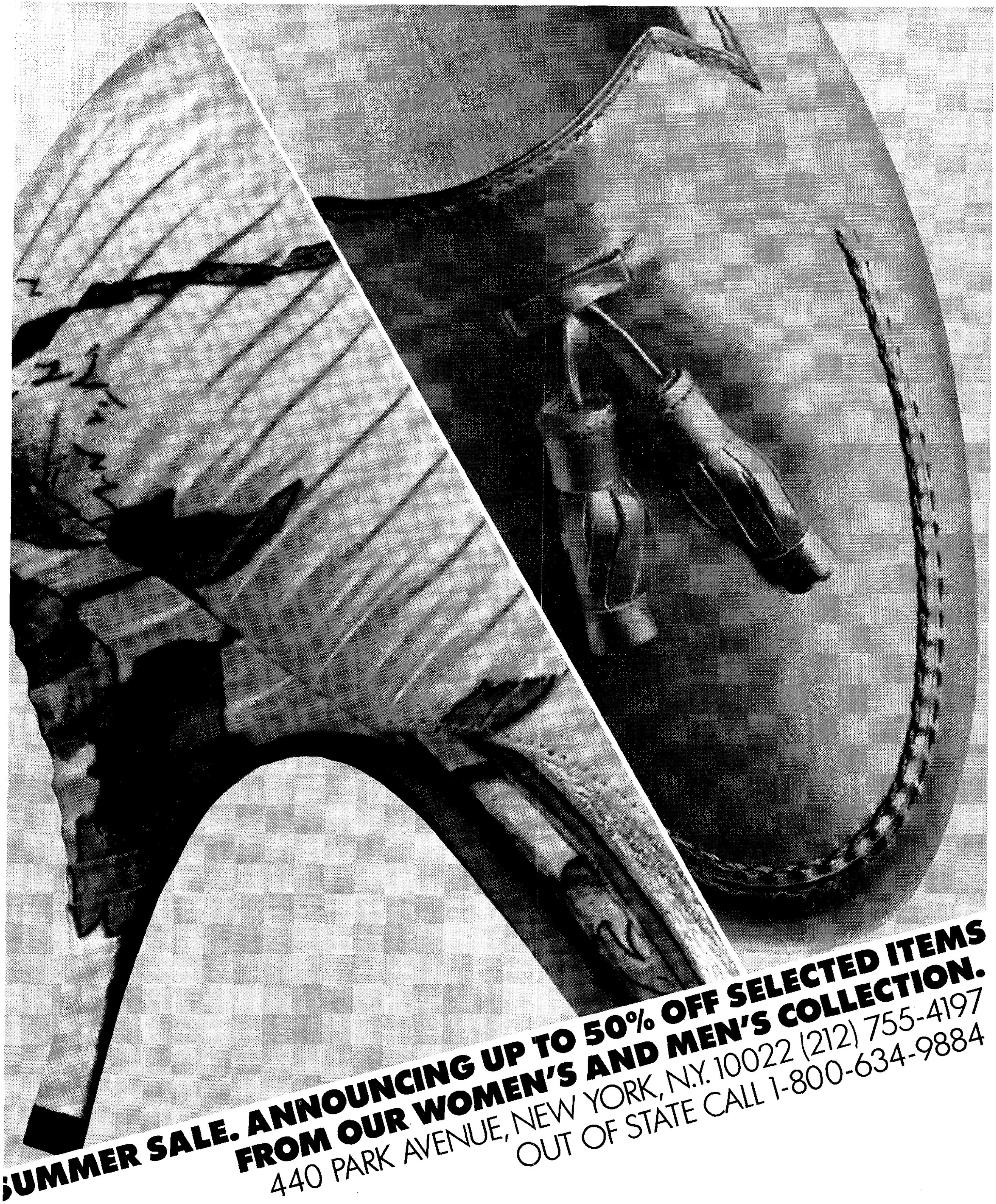
Teresa Bondar
Jersey City, N.J.

Dancing in the Dark

WE DON'T WISH TO NITPICK, BUT AS THE theater consultants on the Florence Gould Hall project, we would like to comment on two items in Tobi Tobias's May 9 review of the GRCOP dance company ["Dance: Dressed to Kill"]. Tobias writes that the floor of the new hall "lacks resilience." In fact, the stage is mounted on wooden sleepers and neoprene pads with the same overall construction as other modern dance studios throughout the country. Second, Tobias comments that the panels bordering the stage "absorb much of the available light." These panels are finished in the same black velour used for legs and border panels in every theater in the Western world. Perhaps Tobias's complaints were a result of the lighting design, which was purposely "underlit" during the program she saw.

Peter J. George
President
Peter George Associates, Inc.
Manhattan

Tobi Tobias replies: We're left with two choices. We can blame the GRCOP artists for poor lighting (possible) and heavy footing (unlikely), or we can remember that even the best-laid plans can result in a less-than-perfect theater. Witness the reconstruction that has been necessary at Lincoln Center. ▬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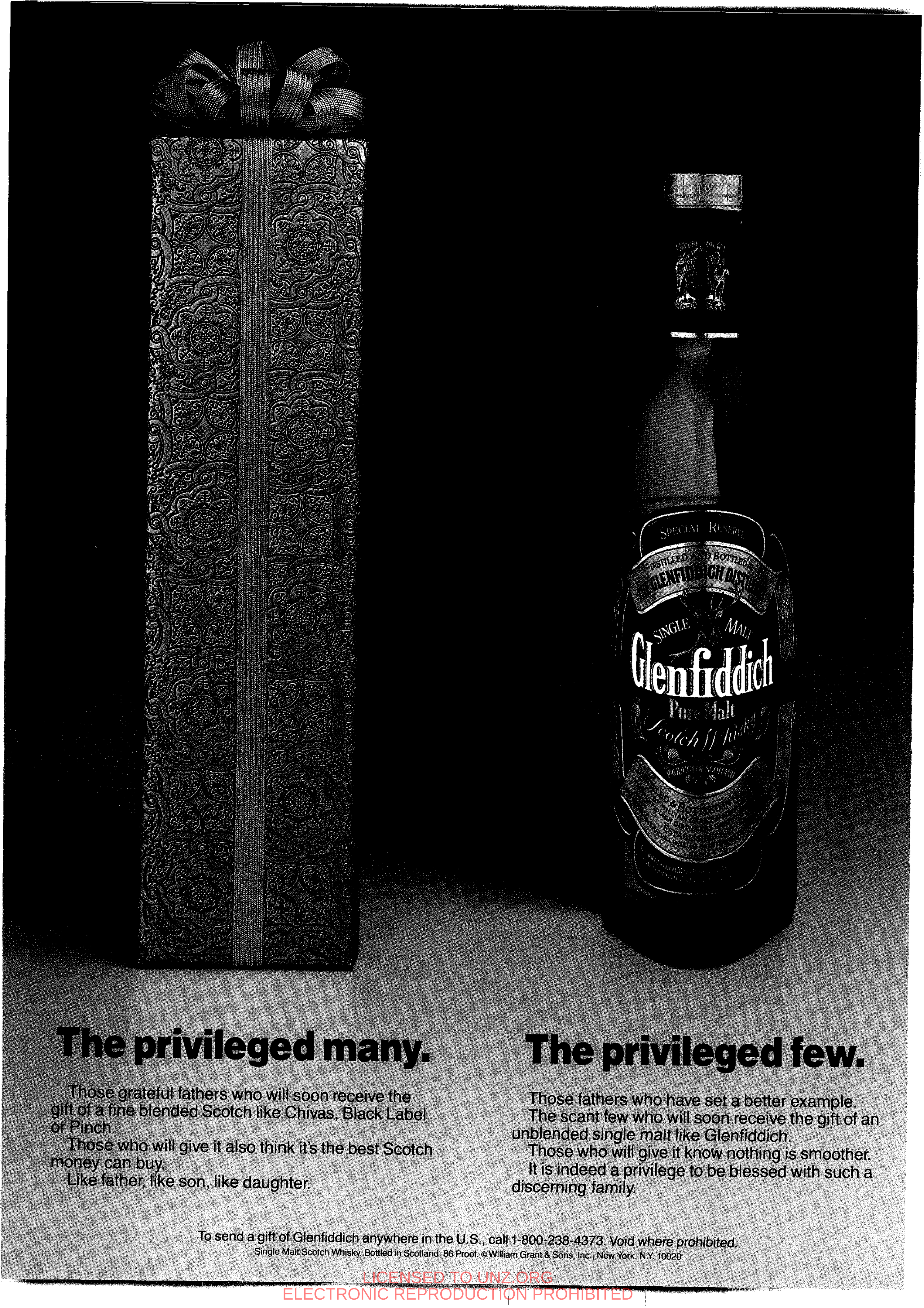

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NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

GREGORIAN'S CHANCE...HEARTBREAK HOTEL...HEAVYWEIGHT MATCHUP...SCIENCE PROJECT

LIBRARY LION ESCAPING N.Y.?

The president of the New York Public Library, Vartan Gregorian, is one of the top contenders for the presidency of the University of Michigan, says a source familiar with the selection process. Gregorian, whose innovative fund-raising style has made the public library's benefits among the most glamorous charity events in the city (page 52), has been credited with helping raise more than $250 million since 1985.

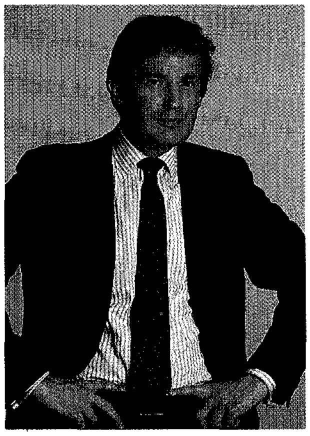
Gregorian, who has taught history at Stanford and San Francisco State, left his job as provost of the University of Pennsylvania in 1980 after he was passed over for the job of president.

A spokesman for Michigan's board of regents, Paul Brown, says that the search committee was considering fewer than a dozen candidates for the job but refused to comment on the story. "Most top candidates are employed elsewhere, and they don't want their names to be released," Brown says. A spokeswoman for the library says, "Gregorian's name has been placed on lists to head many foundations and universities. I have no reason to believe that he has any plans to leave the library."

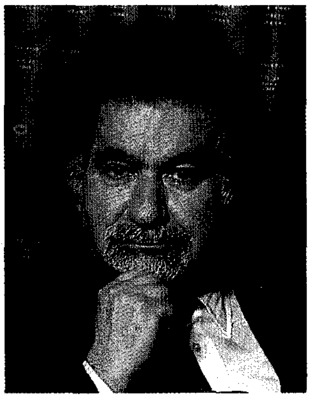
TRUMP TAKES THE PEPSI CHALLENGE

Donald Trump is making a cameo appearance in Mike Tyson's new commercial for Pepsi-Cola. After an extended contract dispute, Tyson, who is making $1 million for the spot, taped his part of the commercial two weeks ago at Manhattan Center Studios. Last week, Trump, who is making only $50,000, taped his part: The developer will take the elevator down from his sixty-ninth-floor apartment in Trump Tower and get into his limousine on Fifth Avenue.

"I have one line, but I don't remember what it is," says Trump. "I think it is something about looking forward to 'the challenge,' which refers to both my very successful Tyson-Spinks fight and the Pepsi Challenge. I only agreed to do it so I could donate my fees to causes like AIDS, the homeless, and muscular dystrophy."



DONALD TRUMP



VARTAN GREGORIAN

NEW RESEARCH LAB FOR ROCKEFELLER U.

Rockefeller University is about to announce plans to put a thirteen-story research laboratory over the FDR Drive at 64th Street. The university's neighbor, New York Hospital, has also been looking into building a hospital tower over the highway.

The concrete-frame structure is being designed by architects Max Abramovitz, James Kingsland, and Gerald Schiff.

"We're working to make this building compatible with the nineteen buildings that make up the university and date back to 1906," says Rockefeller University spokeswoman Judy Schwartz. "It won't be a phony replica of an old building but a modern, understated one. We're still working on the façade's details."

The new facility will house conference rooms and classrooms, as well as research laboratories. The tower will be connected to the rest of the university by a network of underground walkways.

The university's lawyer for the project, Victor Marrero, says the school plans to start construction by next spring.

NEW YORK GOP HAS HOTEL RESERVATIONS

Republican delegates are complaining that the accommodations they've been assigned for this year's convention in New Orleans aren't good enough. Four years ago in Dallas, says one disgruntled delegate, the New York delegation was given rooms in a hotel near an active runway an hour away from the convention center. "Dallas was a nightmare," says the source. "We were supposed to get the nicest hotel in town this year to make up for the slight. But that didn't happen. What good is having our candidate's brother, Jonathan [Bush], running the show if he can't even get us satisfactory accommodations?"

But a spokeswoman for the Pallas Suite Hotel, where the delegates are staying, says, "We're not the Hyatt or the Marriott or the Royal Orleans, but we're not a dump either. We have a nice, friendly staff, and I'm sure we can make the delegates feel at home."

NADLER'S GOLDIN OPPORTUNITY

City assemblyman Jerry Nadler is preparing to make a bid for the office of city comptroller, according to a top Democratic source.

"He's building up a war chest and is talking to liberal, moneyed New Yorkers," says the source. "Nadler's

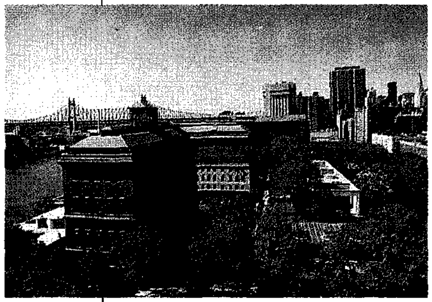
JERRY NADLER

Photographs: top, Joe McNally/Sygma; center, Bernard Gotfryd/Woodfin Camp; bottom, Steven Fink.

CITY POLITICS... FURNITURE FIGHT...OVITZ BITS...LEISURE *TIME*... FOOD BROOD

been looking at a citywide position for a while. With Harrison Goldin eyeing the mayor's seat, Nadler felt the time was right to make this move." Nadler, a West Side reformer who has been an assemblyman for twelve years, lost a bid for the Manhattan borough presidency in 1985.

When asked about the bid for comptroller, Nadler said, "It's premature for me to say much now, but I'm seriously exploring the possibility."


ROCKEFELLER UNIVERSITY

KENNEDYS FACING TIMES SQUARE SUIT

Lazard Realty is about to file a lawsuit that would stop the Kennedy family from building a furniture mart in Times Square. The mart, similar to the Kennedys' famous Chicago Merchandise Mart, would compete with Lazard's International Design Center, in Long Island City.

A 2-million-square-foot computer complex was originally planned for the site, but there has been talk that the Kennedys will open a furniture mart there instead. "Lazard's suit will charge that the 42nd Street Development Project is trying to use the site for a purpose that the city didn't approve," says a source. "Lazard is betting that the developers will have to spend two or three years getting the site reapproved, or have to put something other than furniture showrooms there."

Lazard Realty spokesman Martin McLaughlin confirmed that the company is filing the suit.

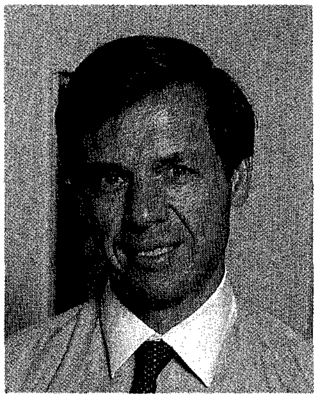
"We're still in the process of negotiating with various developers," says Reynold Shaw, a spokesman for the 42nd Street Development Project. "We know of no upcoming litigation."

JON PETERS BACKS DOWN FROM *SPY* BUY

Staffers who work for hot Hollywood producers Jon Peters and Peter Guber are chuckling over Peters's short-lived plan to buy *Spy* magazine. A source at the production company says Peters hastily scrapped the plan after staffers showed him *Spy* columns by "Celia Brady" that described Creative Artists Agency head Michael Ovitz, the omnipotent agent, as "personality-free" and "lacking human emotions" and dubbed him "the Manipulator."

The source says that about three weeks ago, Peters announced he was setting up meetings with *Spy* founders to discuss buying the magazine. "He thought the magazine would generate script ideas and writers," says the source. "We were horrified to hear that his idea of a shrewd business move was to buy a publication that regularly trashes Michael Ovitz. After staffers pointed out the Ovitz columns, Peters dropped the idea and decided to try to get the *Spy* name on movie titles—like *National Lampoon* did with *Animal House*."

Peters wasn't available for comment.

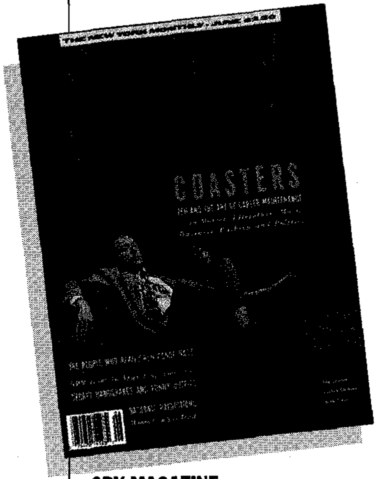

HENRY MULLER

EDITOR MULLS MORE TIME OFF AT *TIME*

Time managing editor Henry Muller hopes to reduce employee workweeks to four days.

Under a plan being tested this summer, *Time* reviewers and soft-news writers and reporters will work Monday through Thursday. "It's on a purely experimental basis," says Muller. "If it works, we'll decide what other steps to take." Muller says he'd eventually like to cut staffers' weeks to four days, staggering days off so each department would be manned. "We still have some details to iron out," Muller says. "And we have to see how the change would affect people's lives and work."

Sports Illustrated switched to four-day weeks last summer. Executives at other Time Inc. publications are watching the *Time* move closely and will consider whether to extend the policy to all 19,000 company employees, says a Time Inc. insider. According to the source, "It's a way of making up for some of the Time Inc. benefits that have been lost."



***SPY* MAGAZINE**

RESTAURATEURS GRAZE BRYANT PARK

Several top restaurateurs are bidding to open restaurants in Bryant Park. A source involved with the project says that Michael McCarty, who owns Michael's in Santa Monica and the Rattlesnake Club in Denver, is working on proposals for the 10,000-square-foot space. The Gotham Bar and Grill's Jerry Kretchmer, Canastel's Marc Packer, Colombe d'Or's George Studley, the Manhattan Ocean Club's Alan Stillman, Montrachet's Drew Nieporent, and the owner of B. Smith's and Ernie's, Mike Weinstein, are also coming up with plans. The project's director, Dan Biederman, wouldn't comment on the story except to say, "Restaurateurs want to submit detailed architectural drawings for the project, so we have extended the deadline to June 24." . . .

Gilbert Le Coze, chef and owner of the four-star seafood restaurant Le Bernardin, is talking to real-estate experts and financial backers about opening a midtown seafood brasserie, according to a top food source. Le Coze denies the story.

Photograph: center, Robert McElroy/Woodfin Camp.

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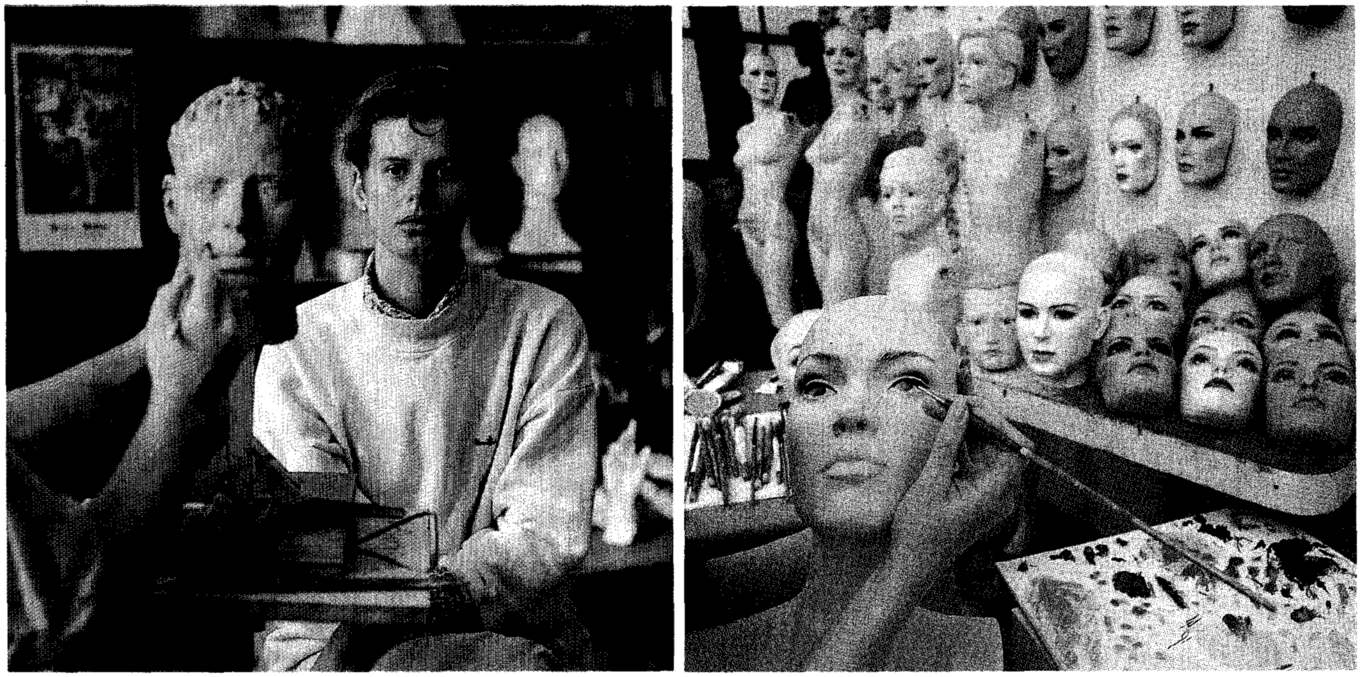

IMAGE MERCHANTS: *At Pucci Mannequins, a sculptor transfixes Jose Borain's American-girl looks and a makeup artist accentuates the positive.*

THE LATEST MODEL

"THIS IS LIKE THE BODY SNATCHERS," says Jose Borain, the fashion model best known as the first Calvin Klein girl. "If I were on acid, I'd be freaking out." You'd think a million-dollar model would be more blasé about her reproduced image. But, staring into the dull eyes of a damp gray Plasticine bust of herself, Jose (pronounced Josie) is mesmerized.

She is one hour into a process that will end a year from now, when scores of fiberglass Joses flood stores around the world. There will be Joses in six poses. Mat black, high-gloss white, metallic red, oxidized bronze, terra-cotta, and plain flesh-toned Joses. Blue-eyed Joses. Blue-haired Joses. *Jumpin' Joses!*

The genuine Jose is in a sunny back room in the 25,000-square-foot SoHo factory of Pucci Mannequins, one of the hottest names in visual merchandising. Pucci's customers—many of the country's top department and specialty stores—come to it for uncommon display figures: "active" males sporting highly detailed musculature; black, Hispanic, and Asian female forms; kids with stuck-out tongues; sleek, abstract European mannequins that have starred in costume exhibits at the Metropolitan Museum; and Art Deco amazons designed by Andrée Putman.

Supposedly "used up" for high-fashion modeling by her three years with Calvin, Jose is attending NYU film school before making a leap behind the camera. What better way to kiss modeling off than to leave behind an image that may last longer than most models' careers. Pucci's "morgue"—a few dusty rows of metal storage shelves—holds molds for decade-old mannequins that still sell. (Those molds—black fiberglass cocoons sprouting metal rods—really do resemble the alien pods that took over the world in the film *Invasion of the Body Snatchers.*)

The one thing Pucci's morgue does not contain is a run-of-the-mill, mass-market fashion form. So, although Jose will be Pucci's first "safe" all-American mannequin, she still represents a risk. In this new era of fashion sanity, Pucci needs to prove that it, too, can be restrained.

Thirty-three-year-old Ralph Pucci now runs the company his parents founded in 1955 in Mount Vernon—as a basement mannequin-repair shop. In the late seventies, he bucked the predictable mannequin norm with figures that were designed to show off the new "life-style" fashions being offered in increasingly specialized stores. His "Workout" line of male mannequins doing handstands, vaulting, and riding bikes caused a sensation: One Marshall Field's branch filled its windows with 36 bike riders. Nothing so exciting had hit mannequinland since female figures first sprouted nipples.

In subsequent collections, the company sold mannequins in catlike dance poses for fast-growing contemporary fashion departments and reclining Greco-Deco dolls for displaying lingerie. Just after Ralph Pucci formed an association with Swiss manufacturer Jacques Schläppi, Diana Vreeland used Schläppi's faceless figures in her Yves Saint Laurent retrospective at the Met. (One appeared with Saint Laurent on the November 28, 1983, cover of *New York* Magazine.) Pucci sold more of the featureless figures to top stores. "They were in all the right places," he says.

The factory's avant-garde bent was apparent before the debut of its highly publicized Putmannequins. Ralph Pucci tracks fashion changes by working with designers like Angel Estrada, who used to be the firm's makeup-and-hair artist. After leaving the factory, the noted downtown designer still dressed Pucci's sample mannequins in trade presentations for stores.

The first stop in the mannequin-making process is the sculpting room, where several models' faces are captured for each series. One body, in various poses, is used—Jose's, in this case. Torsos, legs, and hands are molded separately. Flaws can be smoothed over, but Ralph Pucci says he tries to retain his models' physical idiosyncrasies.

Next, the figures are sanded, sprayed,

Photographs by John S. Abbott.

and hung to dry. The last stop before shipping is the makeup room, where the realistic versions get their permanent-wet-look eyes and lips from nail-lacquer bottles, and wigs from Korea are taped on. Throughout the huge factory, mannequins in various stages of development sit splayed or hang armless from hooks in disturbing tableaux. The factory turns out 40 of them a day, at $700 to $900 per.

As Jose's face emerges in the gray Plasticine, she grows ever more rapt. "Hello?" she murmurs into the bust's ear. "Can you hear me? It's pretty scary to come face-to-face with yourself." Then, smiling, she conjures up the vision of sending her mannequin out to model. "You may *prefer* her," Jose says in her imaginary pitch. "She doesn't talk much."

STUDENT STYLE

FASHION FANATICS HAVE LONG TAKEN great pleasure in damning New York's leading schools of style—the Fashion Institute of Technology and the Parsons School of Design—for stressing commercialism over creativity. Unfavorable comparisons are often made with European fashion schools like Studio Berçot in Paris. But though Berçot's recent student show was dominated by aggressive wackiness and FIT's by realism, the lines between the two are starting to blur.

THE SCHOOL SHOWS: *From FIT (left), Berçot.*

Jean-Remy Daumas, an avant-garde Parisian designer, says he is glad that the European schools where he finds his assistants are now stressing technical knowledge. "You learn how to be a star" in Europe's schools, he says, "but that is not enough."

At FIT, too, students are now seeking to balance technique and inspiration. "I've got to pay my rent," acknowledges Eric Rasmussen, who offered far-out tartan men's suits in the show. "But my emphasis isn't money. It's to keep my dignity."

DIANNE B.: NO MIRACLES

THE RAFFIA SHOPPING BAGS OF DIANNE B., once a coveted symbol of New York chic around the world, became even more precious on Memorial Day weekend, when the Dianne B. stores shut their doors. Though her label will still exist, Dianne Benson's retail chain has come undone. Its assets were liquidated during a final sale last month.

Her problems, Benson says, began in 1986. A builder who had worked for her for years committed suicide. His death caused money problems that delayed the opening of one of her stores and led her to pay close attention to financial affairs that had previously been left in the hands of employees. She discovered that the chain owed creditors and the taxmen over $1 million. Benson was forced to turn over control of her business to her largest creditor, a French fashion-buying agency.

In a flurry of optimism, a nationwide Dianne B. chain was announced. Leases were drawn up but never signed. Instead, says Benson, the new owner "tried to change the nature of Dianne B." Throughout 1987, the avant-garde designer labels like Jean-Paul Gaultier and Issey Miyake on which she'd built her business began disappearing from her store, and her debt rose to $2.5 million.

Early this year, her luck seemed to change: The buying agency acquired new owners, who started paying her bills and talked about restructuring the business and returning it to her control. "I just wish everything was signed, sealed, and delivered," she said presciently a few weeks ago. Nonetheless, she felt secure enough to attend the fall collections in Europe and write orders.

They were canceled last month. "There are no miracles, no silver linings," Benson now says wistfully. "But in a way, I'm rather relieved." Designer clothes have gotten too expensive, she feels: "I don't believe in $2,000 outfits."

LOOSE THREADS

AT A BREAKFAST AT COACH LEATHERware, marketing consultant Carol Farmer told of overhearing a customer in Bloomingdale's begging the sales staff, "Won't somebody please take my money?" Farmer's conclusion is a message to New York's big-store retailers: "[Customer] loyalty is the absence of something better." ... One recent lunchtime, the Grill Room at the Four Seasons was cheek-to-chic with fashion and publishing types. Most eyes were on a table where the two disciplines were meeting. Pauline Trigère crossed the room and wondered aloud what her fellow designers Bill Blass and Oscar de la Renta and *Women's Wear Daily* publisher John Fairchild were talking about. De la Renta shot her a winningly wicked smile and said, "We're designing Geoffrey Beene's next collection." ■

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Photographs: left, Robert Kirk; right, Roxanne Lowit.

The Bottom Line/John Crudele

UP THE DOWN STAIRCASE

IS THE MARKET JUST TEASING?

DID THE SHARP RISE IN STOCK PRICES last week set the market up for another jolt?

Despite last week's giddiness, many experts are worried that stock prices will fall as fast as they rose. “People are buying stocks because the market is going up, not because anything has changed,” says Jon Groveman, head of equity trading at Ladenburg, Thalmann & Company. “This rally should be used to *sell* stocks, not to buy them.”

In fact, something *has* changed. Interest rates, which had been expected to go up, fell last week when the Federal Reserve Board surprised Wall Street by not raising its 6 percent discount rate. The bellwether 30-year government bond, for instance, has been falling sharply and is now at about 9.15 percent. Even so, rates remained high enough, experts say, to lure investors out of the stock market and into the safety of bonds and other money-market investments.

“Right now there is a possibility that people who can adjust their portfolios will get out of stocks and go into T-bills and CDs,” says Francis H. Schott, chief economist at Equitable Life Assurance Society. Last week, the yield for six-month certificates of deposit was 7.06 percent; money-market funds were bringing 6.37 percent; six-month Treasury bills were at 6.83, the highest they've been since the crash.

Rates are higher now than they were last summer, when people started dumping stocks. (They were slightly higher just before the October 19 crash—last October 16, for example, the ultra-safe 30-year Treasury bond was at 10.22 percent.) Still, experts think the Fed will have to boost rates if there are further indications that the nation's economy will cause a resurgence of inflation.

Nobody knows at what point investors will kick stocks aside. Experts say this rally may even last through the summer, since stock prices have a history of rising in June, July, and August.

But the rule of thumb is that whenever bond rates are at least 4 percentage points higher than the average dividend yield on stocks, it is time to become concerned. That threshold was crossed earlier this year.

Are Wall Street pros impressed by what happened last week? You bet. But they are also apprehensive, mainly because they've been burned by these two-day wonders before.

“This could be a big fake-out,” said one trader who watched in astonishment as the Dow-Jones Industrial Average went on its 108-point burst. Hugh Johnson, the market analyst at First Albany Corporation, added, “Is this a sucker rally? Right now I'd be inclined to answer yes.”

Some good things *did* happen last week, the experts admit. For one thing, foreign investors came back into the U.S. stock and bond markets in force. Foreigners have been missing since the October crash and only now seem to have confidence again in the U.S. dollar.

DOWN FOR THE COUNT

THE STOCK MARKET'S UPTICK MAY NOT be enough to salvage the livelihoods of many on Wall Street. One owner of a seat on the New York Stock Exchange has already given up—he's opened a Chinese restaurant. Another has missed a payment on his rented seat and doesn't expect to be able to pay next month, either. And there is talk that four others have also failed to make lease payments.

On the floor of the Big Board, all those bad things people have been predicting for the securities industry have started to occur. If last week's rally isn't long-lasting and doesn't coax small investors back into the market, many of those on the trading floor today may be in different lines of work before too long.

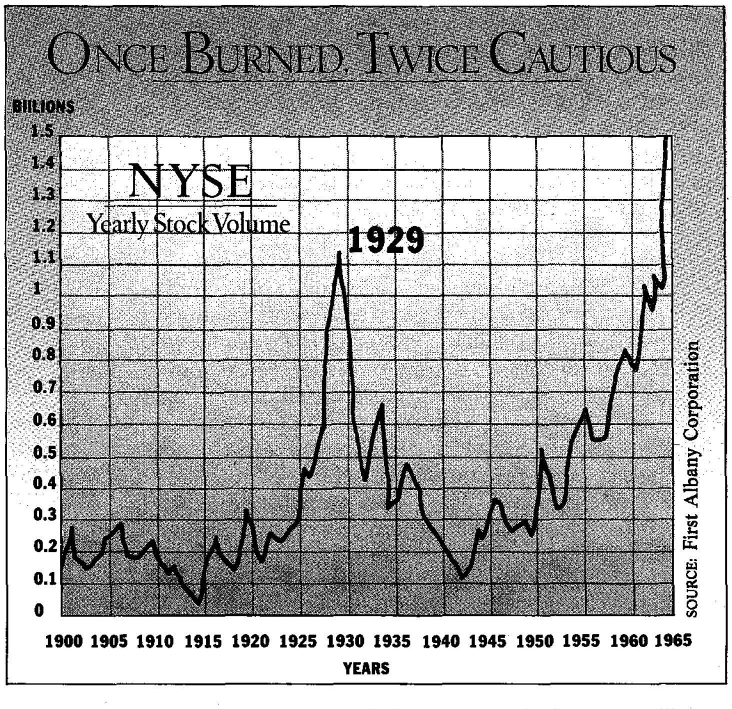
Does what happened last week change anything? “It changes your heartbeat,” says one floor trader who admits he's worried about staying in business. “There is a better attitude, but no euphoria. The rally buys me one more day.”

Just how serious the situation really is won't be clear for another few weeks. Almost certainly there will be layoffs as brokerage firms strive to reduce costs. But the industry's biggest worry is a new round of brokerage-firm failures that would winnow out marginal operations that barely survived last October's crash. Experts say the weeding-out is starting already—way ahead of their expectations. Any improvements in the market, they believe, have come too late to prevent the shakeout.

Those who feel the earliest tremors are the 400 independent brokers (the new restaurateur used to be one of them), who rely on big brokerage firms for scraps of business. In hard times like these, the bigger brokers are keeping those scraps for themselves.

To understand just how bad things have gotten, I sat down with three independents and a trader a few mornings before the upturn. The four agreed to talk freely as long as their names weren't used; in their circles, they said, it is bad form to speak openly about business troubles, and they feared retaliation.

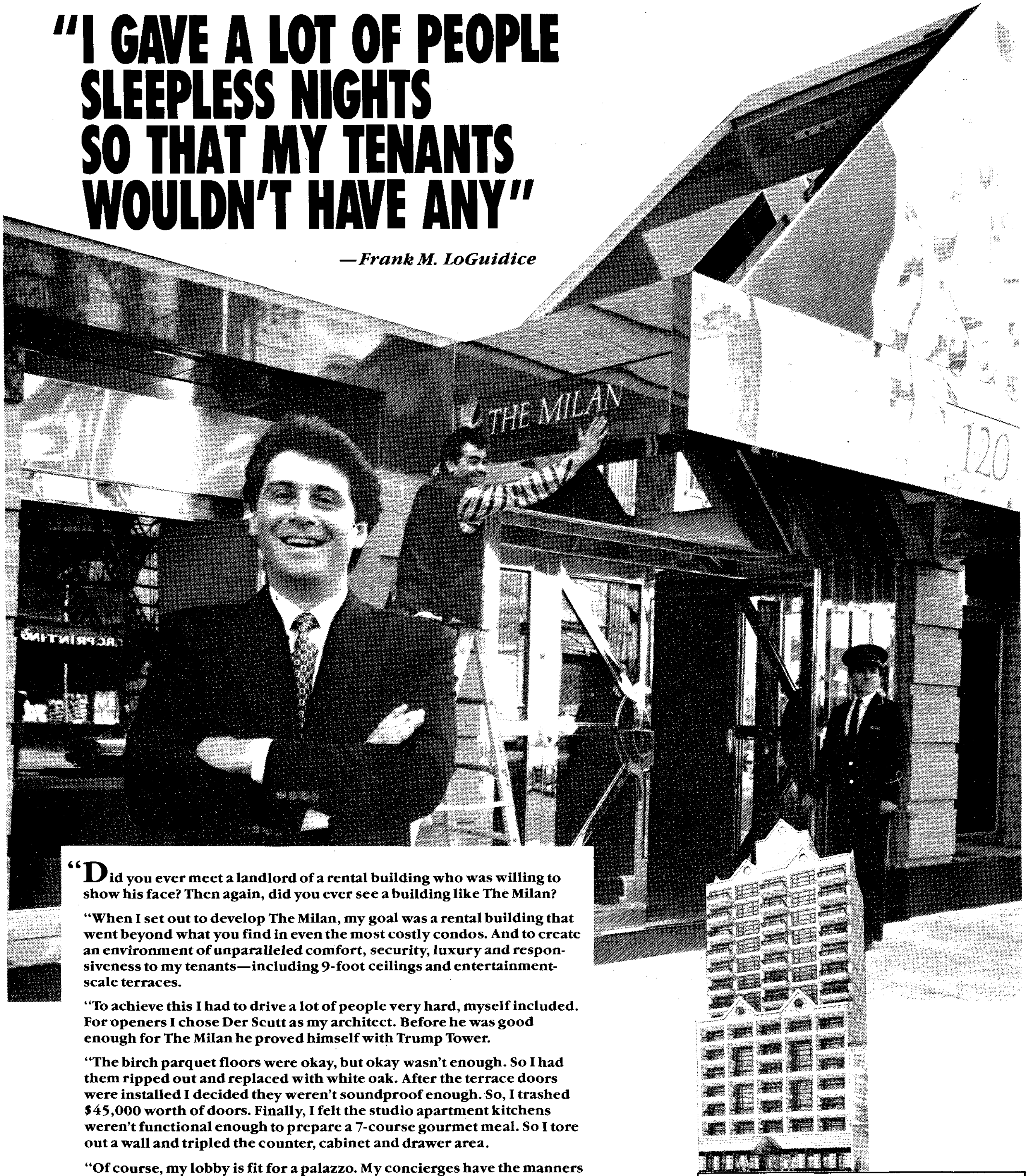
They were bloodied but philosophical. “You can deal with calamity,” said one. “You can't deal with inactivity.” “The pendulum of Wall Street rarely sits in the middle,” said another, a thirtyish independent who leases his seat. “We've



SKEPTICISM: *After '29, total shares traded did not top 1 billion a year till 1961.*

"I GAVE A LOT OF PEOPLE SLEEPLESS NIGHTS SO THAT MY TENANTS WOULDN'T HAVE ANY"

—Frank M. LoGuidice



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"The birch parquet floors were okay, but okay wasn't enough. So I had them ripped out and replaced with white oak. After the terrace doors were installed I decided they weren't soundproof enough. So, I trashed $45,000 worth of doors. Finally, I felt the studio apartment kitchens weren't functional enough to prepare a 7-course gourmet meal. So I tore out a wall and tripled the counter, cabinet and drawer area.

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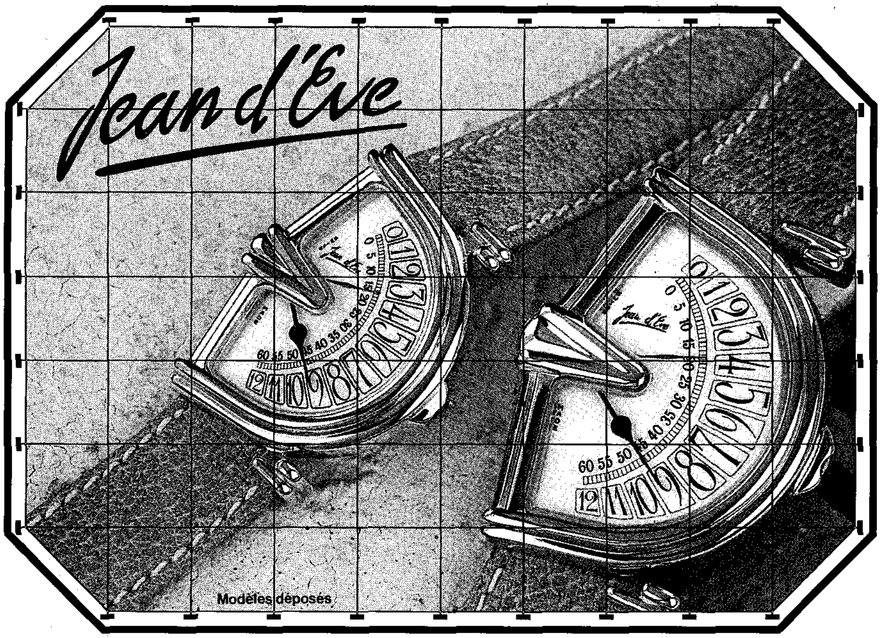

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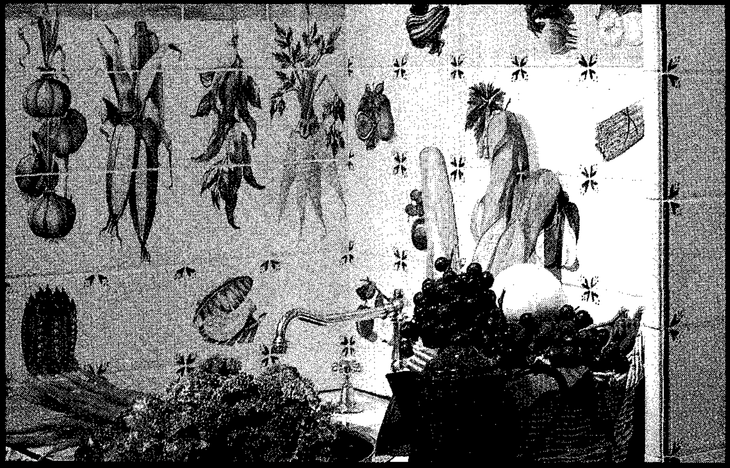

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just gone through a period that was euphoric, and the euphoria never should have been as high as it was. Now the pendulum is way up on the other side. It's being overdone on the negative side. But that's Wall Street."

The falloff in business in recent months, they agree, will probably last through the summer. Each of them thinks—maybe the more appropriate word is "hopes"—he will be able to last till fall. All are certain that many of the less well heeled independent brokers and some borderline bigger firms won't.

There were about 10,000 layoffs in the brokerage industry in New York after the October crash (though published figures put the number as high as 30,000). Several smaller brokerage firms simply disappeared, while bigger ones like E. F. Hutton and L.F. Rothschild are being absorbed by other firms.

This time around, the four believe, 20 percent of the securities industry could disappear, and the economic impact on the metropolitan area could be as devastating as many predicted it would be after Black Monday.

"People would rather spend $30,000 on a Cadillac," said the trader, "than put it into the stock market." However—unlike the others—he feels that this is just the start of a cycle of lack of interest in the stock market that comes around every five years.

BEHIND THE SCENES AT ZAYRE

ZAYRE CORPORATION'S STOCKHOLDERS could be in for a pleasant surprise.

Wall Street sources say the company is nearing the conclusion of secret negotiations to sell its money-losing BJ Warehouse subsidiary to Price Company, a wholesaling chain in San Diego.

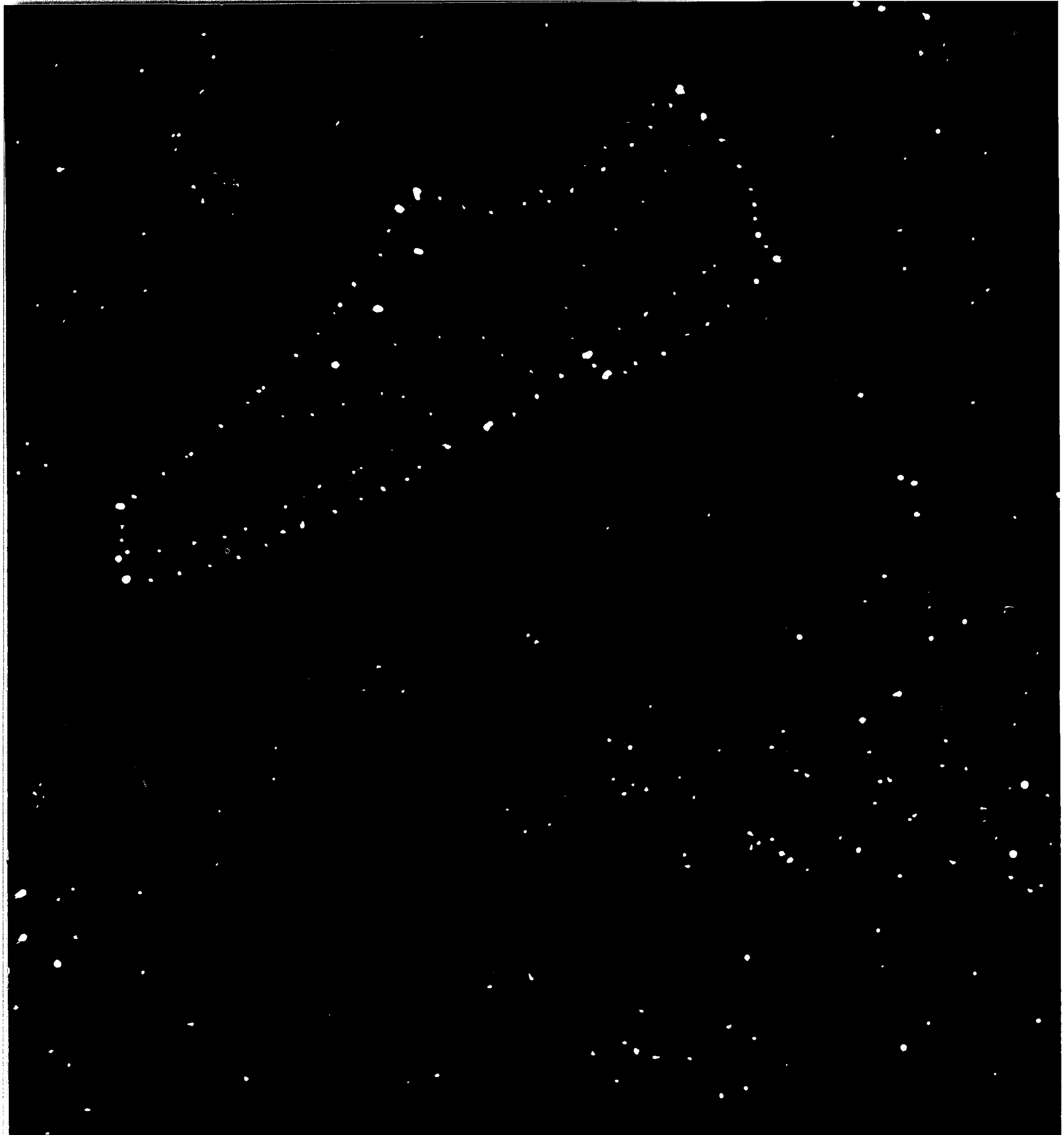
When the deal is set, the sources say, Zayre will use some of the money it receives to buy back its own stock, a move that should cause the price of the shares to rise.

POWER ADVANTAGE

AMERICAN MANUFACTURERS OF CONSUMER electronic gadgets have been complaining for years that competitors from the Far East have had an unfair advantage in selling their wares in the United States. But the tables have turned: Pretty soon it could be the Far Easterners who are howling.

Take the television industry.Both RCA—now a subsidiary of Thomson S.A.—and Zenith Electronics have been pressuring their distributors not to discount TV-set prices too much. Both have told distributors that they won't take out co-op ads—that is, split the cost of advertising—with anyone who gets too generous with prices.

Why are RCA and Zenith suddenly



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getting feisty after years of whining? Because the cheaper dollar has put them in a better position vis-à-vis foreign manufacturers, whose sets are now more costly for Americans.

Zenith, in fact, is so happy with its newfound power that company officials are privately crowing that this may be the year that price increases announced by the company actually stick. Analysts have been predicting that Zenith, the last TV-maker owned by a U.S. company, will eventually sell the TV business. But if profits improve, Zenith may stay around a little longer, the analysts believe—or at least fetch a better price if it is sold.

INTERNATIONAL RANKINGS

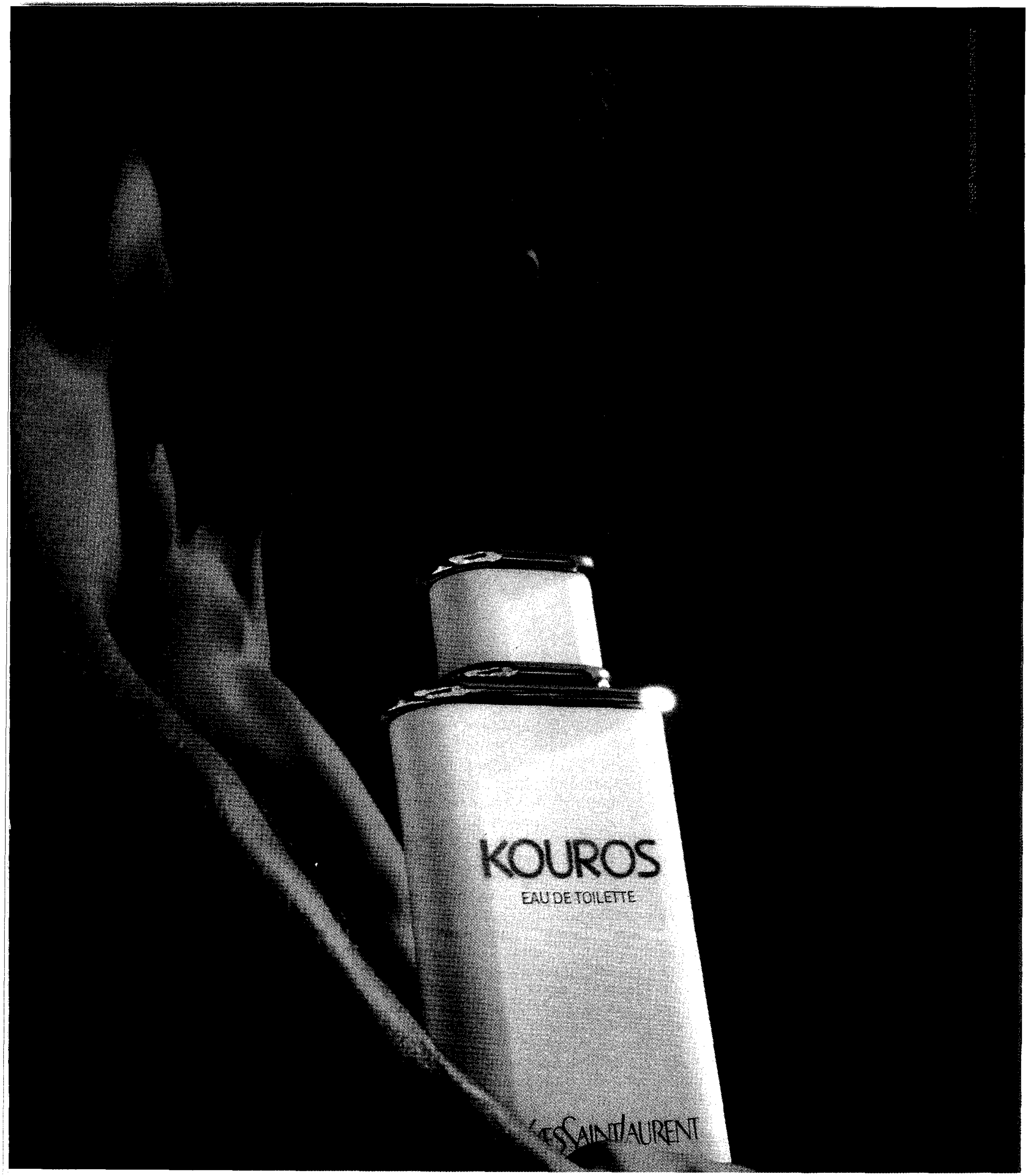
THE STOCK MARKETS IN BELGIUM, SWEDEN, and Japan turned in the best performances in the first five months of 1988. The United States was somewhere in the middle, with a gain of just 1.3 percent.

According to figures provided by Morgan Stanley Capital International Perspective, Belgium was up 29.1 percent, Sweden 23.7 percent, and Japan 20.9 percent when calculated in U.S. dollars.

The biggest losers, says Morgan Stanley, were Austria, down 13.2 percent, Switzerland, down 6.9 percent, and Italy, down 8.3 percent.

THE RUNOFF

CARL ICAHN SAYS HE'S NOT GOING TO sell his USX stock. He says he doesn't need the money for his Texaco bid and that USX, at around 31, is "undervalued." Will he do something to get USX's stock up? He's got his hands full right now, he says.... There are rumors in the electronics industry that Samsung of Korea, Philips, and Thomson S.A. are looking to acquire some Zenith television-picture-tube facilities.... Workers have to be the most over-surveyed folks around. Here are the conclusions from a few studies that have come my way: Financial-service employees (banks, securities firms, insurance companies) are the most contented; discharged workers hurt their chances of getting a new job by talking too much about their old company in job interviews; and workers deemed to be on the "fast track" at a company get better pay raises. One survey asked personnel directors what workers are complaining about these days. The answers: "The health-insurance policy doesn't cover my dog"; "the office is a zoo when there is a full moon"; "the guy in the next office snores like an elephant when he takes a lunch-hour nap"; and (my favorite) "they won't let me make popcorn in the office." ■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On Madison Avenue/Bernice Kanner

KITCHEN HUMOR

SOMEONE'S IN THE KITCHEN WITH RAGÚ: *The DeLuca family gathers in "Dad Cooks."*

RAGÚ'S NEW SITCOM SPOTS

IS IT ADVERTISING OR A VERY SHORT SITCOM? New commercials for Ragú spaghetti sauce make it tough to tell. While most advertising tries to stand out clearly from all that's on TV, the Ragú spots seem to want to blend in. They are to television what advertorials—those ads that look like magazine articles—are to print.

They have the look and feel of family sitcoms and even sound like them, with a laugh track and canned audience applause. They're shot on tape, not film, and in "real time" (no cut-and-tape here), by Bill Persky, who directs the CBS sitcom *Kate & Allie*. He uses the show's crew, lighting, and stage (the Ed Sullivan Theater) and a suburban sitcom kitchen. (Persky borrowed the *Kate & Allie* kitchen for a test spot, but when Ragú decided to proceed, a new set was constructed.) "We made no concessions to the fact that this was a commercial," he says.

This "sit-comm" (situation commercial) or "comm-sit" (commercial situation) focuses on days in the life of the DeLuca family. Frank, the father, comes across as a somewhat refined Tony Danza; his wife, Carol, a warmed-up Diane Sawyer look-alike. Frank's mother, who moves in with the family, is pretty much the stereotyped grandmother. Michael (Jerry O'Connell, who played one of the protagonists in *Stand By Me*) is a normal, eye-rolling fifteen-year-old; Lisa (Donna Vivino, who appears in *Les Misérables*) is the precocious younger sister.

In "Home for Dinner" (titles announce all the playlets), Mom tells Michael, who is hurrying out to band practice, that she wants him home for dinner, then entices him with the menu: "We're having spaghetti." He digests the news and responds, "I'll play fast." (Canned laughter.) No sooner is he out the door than Mom adds somewhat diabolically, to an empty kitchen, "And cauliflower." (Applause, laughter.)

In "Dad Cooks," family members enter one at a time, amazed at who's manning the stove. "I'm a DeLuca. You don't think I know how to make a great spaghetti sauce?" Dad says to his mock-startled son. When Michael's mother and grandmother later express surprise, he parodies his dad: "The man's a DeLuca. You don't think he knows where we keep the Ragú?" (Laughter.) "You're out of the will," Frank responds. (Laughter.) "Yeah," adds Lisa, to applause.

In "The Acting Class," Lisa bursts in with some news: "Mr. Gardner said Laurence Olivier could read the back of a cereal box and make someone cry." She then tries it her way. "Hark," she says histrionically, reading aloud the ingredients from the Ragú label.

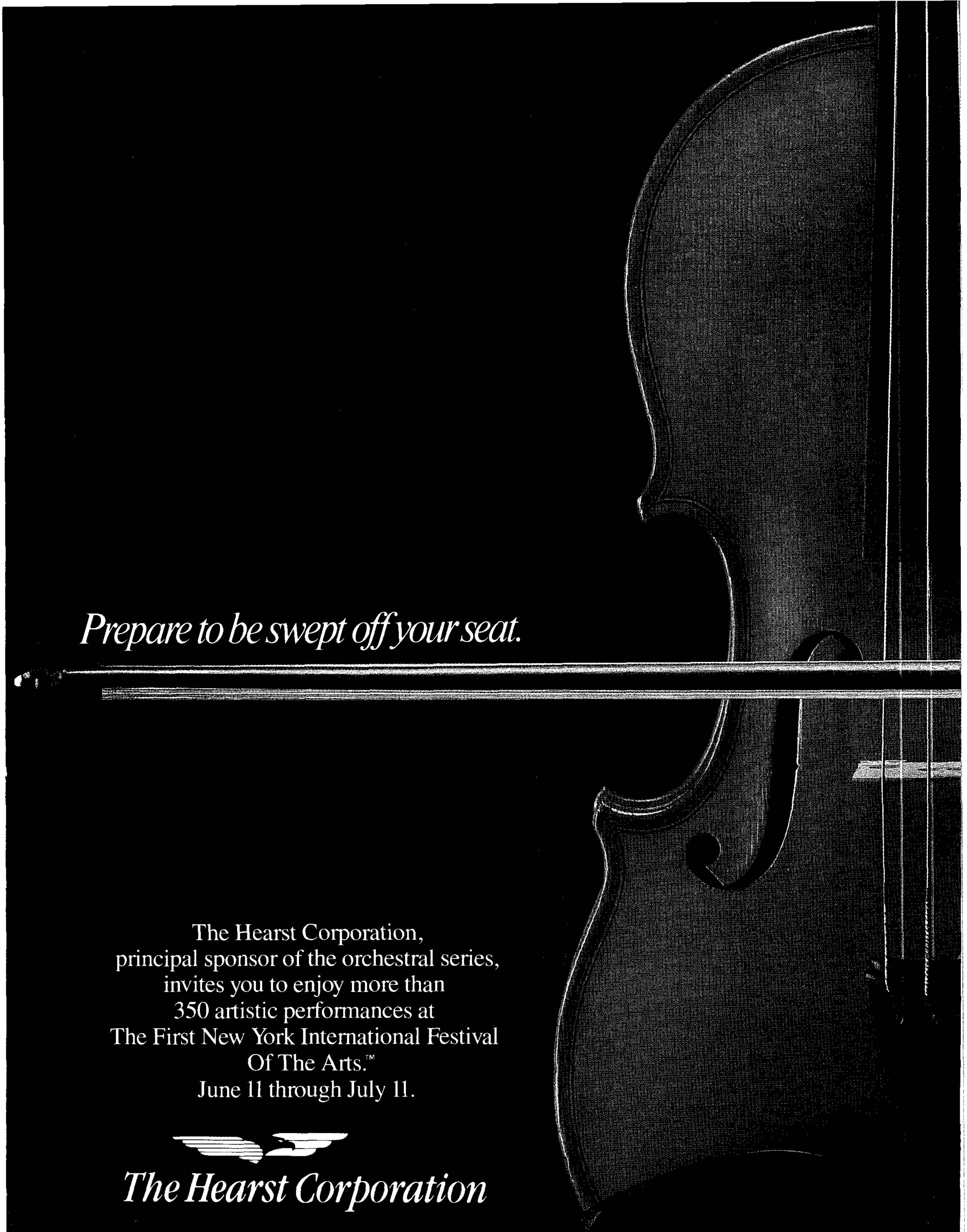
"The Red Dress" dramatizes a misunderstanding. Frank thinks Carol and Lisa are talking about the redness of the sauce, not the dress that Carol contemplates wearing to a wedding. And in "Mama Moves In," Frank's mother unpacks several jars of Ragú as a housewarming gift. Perhaps trying to ease the tension sparked by Grandma's arrival (and ironically attesting to it), Frank kisses his wife, then his mom . . . then his wife again, looking guilty the entire time.

The kisses—and Frank's dilemma—were not in the script but were added on the set (as was the cauliflower). Originally, the commercials were taped with a "presence track," which recorded the sound of the refrigerator opening and other background noises. "But it didn't feel quite right," says Persky, so the guffaws were laid in instead "to identify situations we can all relate to."

The spots, which began in April, evolved from the well-worn slice-of-life-advertising approach, but they're a quantum leap from other spaghetti-sauce campaigns. Previously, Ragú featured an Italian mother who dipped a wooden spoon into a pot of thick, rich red sauce simmering on the stove and then exclaimed about its homemade taste. Since the Waring & LaRosa ad agency won the Ragú account in 1972, it has used Old World nostalgia and sentiment to convey an impression of the sauce's authentic flavor.

In one spot, a grown man visited his old neighborhood and reminisced about Grandma's cooking. In the family kitchen, she was preparing the traditional feast—with Ragú. In another spot that could have passed for one of Gallo's reunions, a woman named Gina came home to the great taste of Ragú. In still another, Cousin Marco crossed the ocean to visit and, over steaming plates of savory spaghetti, confessed that it "feels-a like-a home." Every spot ended with the "That's Italian" catchphrase.

"Those were big production numbers in which we spent a lot and the spots ran a lot," says Joe LaRosa, chairman and creative director of W&L. "But what we have here are lots of little moments and little productions." Six spots were filmed in one day at a fraction of what their grand-scale predecessors cost. The agency hit on the sitcom idea as a way of retaining its sales message but at the same time making the executions more modern, more riveting—even zap-proof. One



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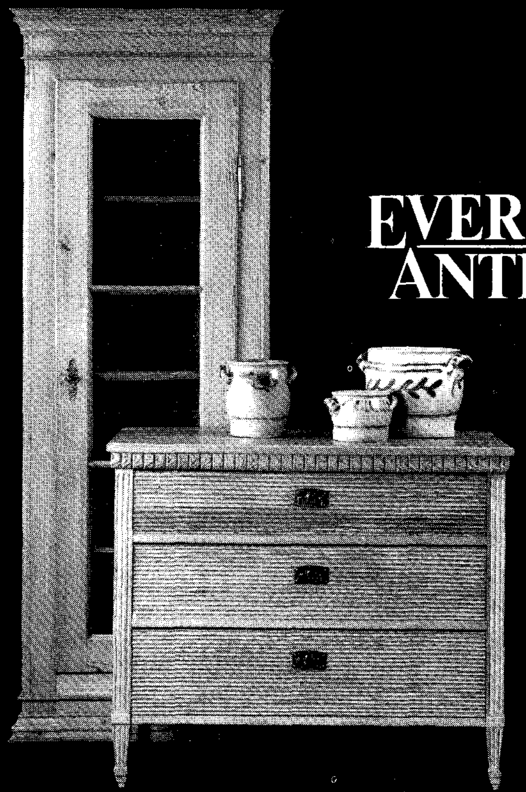

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episode focuses on the sauce's homemade taste, another on its heritage. A third tells the ingredients' story, a fourth shows how easy the sauce is to use, and a fifth gets the message across that kids love it.

And it seems kids do. Last year, according to the market-research firm SAMI/Burke, Americans consumed more than 2-billion pounds of prepared Italian sauces. Most of that is Ragú—55 percent, according to First Boston analyst Dan Meade. Campbell Soup's Prego runs a distant second, with a 23 percent share of the market; Hunt's, the only other national brand, has about a 3 percent share. (Store labels and regional brands account for the rest.) Last year, spaghetti sauce sold $1.2 billion at retail and grew 9.1 percent, making it a thoroughbred on the supermarket track, where other products normally grow only 1 to 2 percent a year. Many new companies are into the sauce, offering exotic ingredients and flavors.

Ragú, bought by Chesebrough-Pond's in 1969, has extended its line from the traditional sauce with the gondola on the label ("Old World Style") to include a chunky "Garden Style," a "Thick 'N Hearty" variety, and a "Homestyle" sauce. Ragú still dominates the red-sauce world, but its share has declined slightly from the 60 percent it had a decade ago, perhaps because of the widespread use of cents-off coupons. "They are a fact of life that has eroded brand loyalty," admits W&L's senior vice-president of account services, Irwin Levy. Another reason may be competitors' aggressiveness. In 1985, Prego hired the octogenarian actress Clara Peller to find the beef in its sauce. An irked Wendy's soon let her contract lapse, focusing attention on the upstart sauce. This past January, Prego unleashed hard-hitting advertising that compared its sauce with Ragú's.

Less than a year ago, in a laughably bad commercial, Beatrice/Hunt-Wesson introduced a canned sauce in what had been a glass-jar world. Hunt's new sauce wins over an older mother because of her past satisfaction with Hunt's canned tomatoes. Her grown daughter finally converts after she samples the product. (From 1976 through the early eighties, Hunt marketed Prima Salsa spaghetti sauce in glass jars, but poor sales killed the line.)

"When I first saw the Ragú spots, I was surprised by their daring format and by the fact that they veered so sharply from their heritage," says Kathleen MacDonnell, director of marketing for Prego. "I admire it, but it wouldn't work for us," MacDonnell adds. "As the No. 2 player and with half Ragú's almost-$20-million TV allowance, Prego has to nip hard. We can't risk not registering the brand hard enough to viewers."

How well viewers actually "register" the brand is also of concern to the TV

Adrienne

CUISINE OF THE
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In New York's most elegant hotel, one of few restaurants of exceptional cuisine to open in years. Adrienne. An intimate setting where, overlooking the glamour of Fifth Avenue, one may enjoy the cuisine of the Mediterranean, prepared in the French manner. For informal bistro fare, Le Bistro d'Adrienne, adjoining the main restaurant. All at Le Grand Hotel Maxim's in New York, at Fifth Avenue and 55th Street. Reservations accepted at (212) 903-3918.

AT L'HOTEL MAXIM'S
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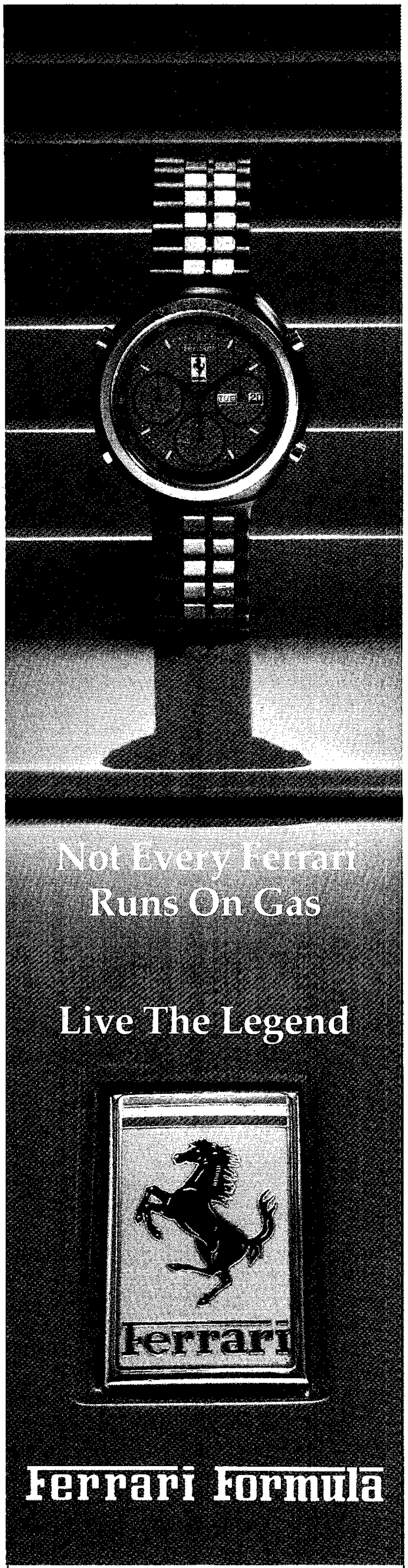
networks. Initially, they worried that viewers might confuse the Ragú spots with an actual sitcom or a promo for one. Advertisers have made "doughnut" commercials, with what *could* be actual programming—say, a comedian doing a routine—in the "hole." If viewers tuned in at a certain moment, they might think they were in the middle of a show, until a few seconds later, when, on the other side of the doughnut, the sponsor identified itself. Surf has just broken a new campaign that features home movies—actual 8-mm. and 16-mm. film of real families using the detergent. Some perfume commercials resemble soap operas, and advertisers often try to simulate news broadcasts (these attempts are routinely rejected), but no advertiser has ever presented a commercial sitcom.

CBS asked Ragú to add an identifying logo at the beginning of the skit, says George Dessart, vice-president of program practices, and the company came up with PRESENTED BY RAGÚ FOODS. (ABC and NBC also requested that Ragú identify itself clearly.) "We asked for research certifying how the audience perceived the spot. Based on that, we feel that only a very, very small percentage of the audience is even minimally confused. Ragú has taken slice-of-life a step further than others have, and they've gotten a degree of acting that goes beyond other advertising. It's a creative experiment that seems to be working for them."

"The spots have met NBC's standards and haven't raised any eyebrows," concedes Ralph Daniels, vice-president of broadcast standards at the network, "but they are closer to TV programming than most other advertising. 4C iced-tea mix also uses the family-episode format in the kitchen, but no one here remembers any other commercial with a laugh track or canned clapping. Remember, these Ragú spots are running in a pod with other commercials; with fore-and-aft identification, it becomes obvious they're commercials. We're not dealing here with anything misleading, an outlandish claim with insufficient documentation, an unfairly disparaging comparison, or something in bad taste. We're dealing with a cute new creative twist."

And it's a twist that LaRosa claims is more honest than most advertising. "Most slice-of-life spots try to convince viewers that the situation is actually happening to someone—or could," says LaRosa. "These commercials are a little play, closer to live theater than to film. You know it's not real and it's not faking someone out. It's not fake that has been made to look realistic. It's the opposite."

It's too early to tell if Ragú's creative approach will sell more sauce. But it's *not* too early to speculate on whether this could be the first TV commercial to spin itself off into a series. ▬



at Bloomingdale's
New York

FAST TRACK

EDITED BY ERIC POOLEY

TRUE TALE

Job Interview

I WATCHED A PANHANDLER work the rush-hour crowd on the downtown IRT platform at Grand Central. He was black and middle-aged, with mocking, drunken eyes. He wore grimy khaki pants held up by a piece of rope, a ripped T-shirt, and running shoes with no laces.

As he asked for money, he twisted his body into exaggerated wheedling postures but kept ruining the effect by laughing. He was saying something different to each person—improvising.

"Have you got $20?" he asked the young man standing beside me.

The man—good-looking in a red-faced, sandy-haired sort of way, but with a miserable, boiled expression on his face—ignored the beggar. It was a hot day, but the man wore a winter-weight suit, a knit tie, and heavy shoes.

The beggar held his cup at arm's length and rattled the coins inches away from the young man's face. There was no response—not even a look.

"My son is sick in the hospital," the beggar said. Then he giggled.

"Why don't you get a *job?*" the man snapped. His face turned a deeper red and he faced the beggar.

"A job?" said the beggar. "Do *you* have a job?"

"Of *course* I have a job! What the hell do you think?"

"I don't know. How do I know if you have a job?"

The young man rolled his eyes. "Want to see a list of the firms I called on today?"

"Do you have a résumé?"

"Of *course* I have a résumé!"

"Let me see it."

The train pulled in, the crowd closed around me, the doors opened, and I was swept inside. Through the window, I managed to get one last glimpse of the pair.

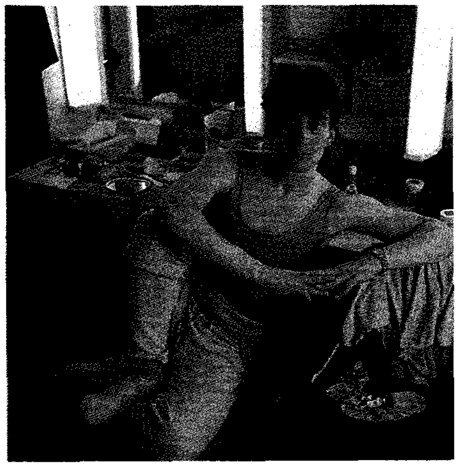
The man was rooting around in his briefcase, a worried look on his face.

The beggar was patiently waiting. Tim Connor

BRIEF LIVES

THE BOOK ON BOCCA

THIS BALLET SEASON, THE METROPOLITAN Opera House has been heating up whenever Julio Bocca takes the stage. Bocca, 21, the Argentine virtuoso now in his second season as a principal dancer with the American Ballet Theatre, has brought an ebullient style to leading roles in every full-length ballet in the current ABT repertory, thrilling audiences with his natural nobility in *The Sleeping Beauty*, his infectious high spirits in *Don Quixote*, and—above all—his high-voltage technique: fluent turns and soaring leaps that leave him, as one critic said, "suspended beyond expectation."



Ballet star Julio Bocca: "Something fun to do."

In his Opera House dressing room after a recent company class, Bocca spoke in tentative English about his whirlwind career. His radiant eyes sometimes filled the gaps when his language failed him.

At four, "as something fun to do," he began studying with his mother, a ballet teacher in Buenos Aires. Soon he was setting his sights on a slot as principal dancer at the city's famed Teatro Colón—something he accomplished at eighteen. When he won a gold medal at the 1985 Moscow Competition, Bocca gained both international recognition and a rare invitation to return to Russia as a guest artist with the Kirov and the Bolshoi. Then, in 1986, Baryshnikov invited him to join ABT.

Bocca dances more often here than he did in Buenos Aires, and he's had the opportunity to display comic flair (in ABT's revival of *Gaîté Parisienne*) and a more contemporary style (in the first role he originated for the company, in Mark Morris's *Drink to Me Only With Thine Eyes*). And though shorter dancers such as Bocca (he stands about five foot five) are often denied roles for lack of an appropriate partner, he has developed obvious rapport with two ABT ballerinas, Cheryl Yeager and Alessandra Ferri.

With Ferri, he makes his New York debut this week as Albrecht, the duplicitous, then repentant hero of *Giselle*. It's a "very complicated" role, he says. "You dance mainly in the second act; the first act is mostly mime, and you need"—he searches for the word—"presence. What happens during the first act decides everything that happens in the second, and you don't have the technique for help. In the first act, you need to impress the public, to *be* somebody onstage." Susan Reiter

Photograph by Mark Ferri. Illustrations: top, Guy Billout; left, Martin Kozlowski

NIGHT CRAWLER

BAY STREET'S NEW BEAT

Powell: "Can you imagine the locals seeing dreadlocks?"

"WE'RE BRINGING roots to the beach," says Preston Powell. Powell, 29, a grandson of the late Harlem minister Adam Clayton Powell, owns Bay Street, a dance club on Long Wharf in Sag Harbor. Since he opened the place six years ago, it has become one of the East End's most popular nightspots, serving summer sounds—Madonna, Tina Turner—to a crowd that mixes members of Sag Harbor's long-established black summer colony with Hamptons party people.

Powell has always put on some reggae, but this summer he's offering a heavy diet: Jimmy Cliff, Third World, Steel Pulse, and others. And he has renovated Bay Street (from last summer's sandbar-Nell's look) as a Jamaican/African outpost with warrior masks, tribal murals, and blender drinks called Ziggy Zombie and Zulu Slush.

What moved Powell to bring Third World roots music to this white-bread world? "Visions and feelings," he says, of his grandfather. "He was his own man. I'm my own man. We can't all play it safe."

Powell's messianic tone may come from his grandfather, but he speaks to a beat laid down by his grandmother, a Cotton Club dancer. While at Howard University, in Washington, D.C. (studying broadcast communications "with a minor in foolishness"), he started spinning records in clubs. He left college, and a friend, New York D.J. Jellybean Benitez, found him a job at Xenon. Powell went on to Club A, the Eurodollar dance hall, where he first saw the potential of melting-pot music. "Guys would say, 'I'll give you $100 each time you play Julio Iglesias,' " he says.

With $75,000 in Club A earnings and a parental loan, he rented an old aircraft hangar and opened Bay Street in 1982. He has survived money problems, liquor-license troubles, and local concerns over loud music and rowdy crowds. "Can you imagine locals seeing dreadlocks?" Powell laughs. "I really feel we've *educated* Sag Harbor." MICHAEL GROSS

RX

Comfort and Security

NEWEST CHINESE IMPORT: a quicker, less painful way to perform vasectomy—without a scalpel.

In 1985, Dr. Marc Goldstein, director of the urologic microsurgery unit at the New York Hospital–Cornell Medical Center, went to China with a team of doctors from the Association for Voluntary Surgical Contraception to evaluate Chinese sterilization methods. Goldstein was so impressed with the no-scalpel vasectomy developed by Dr. Li Shunqiang in Chongqing that he went back the following year to learn it. He has now used the method on more than 100 of his patients.

In conventional vasectomy, scrotal incisions are made, and the vas deferens (the canal that transports semen) is cut and tied. The patient often suffers discomfort and swelling, stays in bed for a few days, and takes it easy for a week.

With Li's method, a tiny puncture is made, and the vas is pulled out, cut and sealed, and slipped back in. No stitches, little blood. Patients are often back at work the same day. (Goldstein does the procedure on Friday; patients go back to work on Monday.)

Goldstein has taught the method to doctors in San Diego and will soon start teaching it in New York. "It shouldn't be tried by just any urologist in his office," he says, "but any skilled surgeon can learn it."

No-scalpel vasectomy takes ten minutes; the old method a half-hour. Goldstein's fee recently went up from $600 to $750—not because of the more demanding surgical techniques, but because of "a natural increase in fee."

ALBERT ROSENFELD

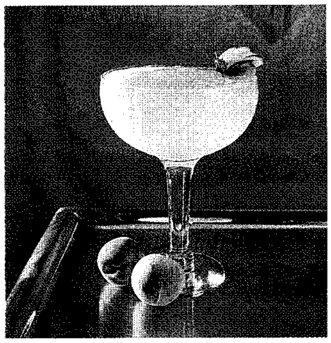
LIQUID ASSETS

Bellini Brokers

LAST YEAR, ALL OVER town, the Bellini was the drink of the summer—in elegant stemware at Harry Cipriani, in an iced pitcher on the bar at Island. Two parts champagne to one part peach nectar, it seemed the ultimate ethereal hot-weather drink.

Then Bice unveiled its own Bellini: champagne and peach granita (a frozen mixture of peaches, sugar, and lemon juice) for a sharper, slushier version.

Now there's something called the frozen Sfuzzi, a marriage of Bellini ingredients and margarita technology that two New Yorkers hope will be the drink of *this* summer.



Frozen Sfuzzi.

Next week, Brian Galligan and Patrick Colombo will open a new Italian restaurant called Sfuzzi (58 West 65th Street), a handsome, trompe l'oeil room. They wanted a new drink to go with it. During a lengthy taste-testing process, they found a recipe they loved—sparkling wine, peaches, peach schnapps, ice, and a secret ingredient. But the mixture kept separating. So they brought in a frozen-margarita technologist who helped them come up with a machine to freeze and pressurize the mixture.

How does it taste? At $4 for a ten-ounce glass, the Sfuzzi is light, pale yellow, and strong without tasting strong. Not bad—but some of us prefer the drink of last summer. PEG TYRE

Photographs: left, Sally Phipps; right, S. Baker Vail. Illustration by Jim Christie.

BEHIND THE SCENES

TAKING HAMLET BY STORMARE

In 1983, Peter Stormare landed a walk-on part in Ingmar Bergman's *Fanny and Alexander*. Halfway through the six-month shoot, he also started rehearsals at Sweden's Royal Dramatic Theatre, in a role that required him to let his hair go long. So when Bergman told him to tip his cap during a scene, Stormare pulled off his hat and told the director that wouldn't be possible. Perhaps, he suggested, his partner in the scene should tip *his* cap. Then he waited for an explosion. Instead, Bergman shot the scene Stormare's way.

Stormare and friend.

This week, the 34-year-old actor opens in *Hamlet* (at the Brooklyn Academy of Music) done very much the Bergman way. The director has cut dialogue, rearranged scenes, and done some updating: The play, performed in Swedish, now ends with Fortinbras's army crashing through the rear wall to machine-gun Horatio. And Stormare plays the student prince as a rock-and-roll rebel—dressed in black pants and turtleneck, sunglasses, and a black plastic raincoat of the kind favored by flashers. "It is the most agitated, physical, fierce, sexualized interpretation this critic has ever witnessed," wrote a reviewer who saw the production in London. "It is also, in a word, brilliant."

Stormare never expected a life in the theater: He grew up in Arbra, a small town in the north of Sweden, entered a Stockholm film school on a whim, and there saw his first play: "Above the stage was a bridge, and the bourgeoisie were walking on it," he says. "It was like they were walking on air—it made me feel like a kid watching a magician."

He tried out for drama school, failed the audition, but was taken on as a private student and eventually accepted. His first major role—the one that got him in hat trouble—earned him a part in Bergman's *King Lear*. The aging director and his young star have since collaborated on Strindberg and O'Neill, and Stormare, like Erland Josephson before him, has become Bergman's representative onstage.

In 1985, the two were scheduled to do *A Midsummer Night's Dream* at the Royal Dramatic Theatre, but Bergman changed his mind: He wanted instead to stage *Hamlet* (for the first time in his career), because he'd at last found the right Hamlet—Peter Stormare. Being Bergman's melancholy Dane "is like putting your head under an ax," says Stormare. "But any actor in the world would have said yes." Amy Virshup

IN THE PARK

ONE-MAN BANDSHELL

It's pouring in Central Park, but luckily there are weeks still to go before June 17 and the opening of SummerStage, the three-month arts series at the Central Park Bandshell. With 40 free performances of blues, dance, opera, funk, and "world beat" music, SummerStage continues through Labor Day—the longest run of any city-park performance series.

SummerStage director Joe Killian, 32, is working the phones this morning in his Parks Department office at 1 East 104th Street. A printer calls to say the SummerStage program is on the way, and Killian lines up a truck from the department motor pool—he's got work to do at the bandshell, just below the 72nd Street crossover, even in the rain. He's got to oversee the enlargement of the stage, the delivery of the trailer dressing rooms, and the installation of a truss for new lighting.

But his work really began last September, when he started seeing hundreds of performances in clubs, lofts, bars, and theaters. He watched and listened to audition tapes until his eyes and ears gave out. When it was over, he'd found bluesman Jean-Paul Bourelly; puppeteers Ralph Lee & the Mettawee River Company; funk saxophonist Lenny Pickett; the Persuasions vocal group; and *Prairie Home Companion* folkies Peter Ostroushko & The Mando Boys. With $200,000 from Tropicana, Killian says, he doesn't have to shortchange his performers: "I have no profit incentive to do the act cheaply to make more money, the way most producers do."

Killian and his SummerStage artists.

After he graduated from Thomas Jefferson College, in Michigan, Killian toured the world as a clown for eight years, until a job managing the bandshell opened. "I was tired of touring," he says.

Last season, he survived some minor crises: cancellations, rain-outs, a power failure during a performance by a clown named Bob Berky. Berky just ad-libbed until the lights came back up. And like a good clown, says Killian, "a good producer never says 'Die.' He has a sense of humor and rolls with each calamity. That's what it takes to produce a performance series that's free for all comers." Barbara Kevles

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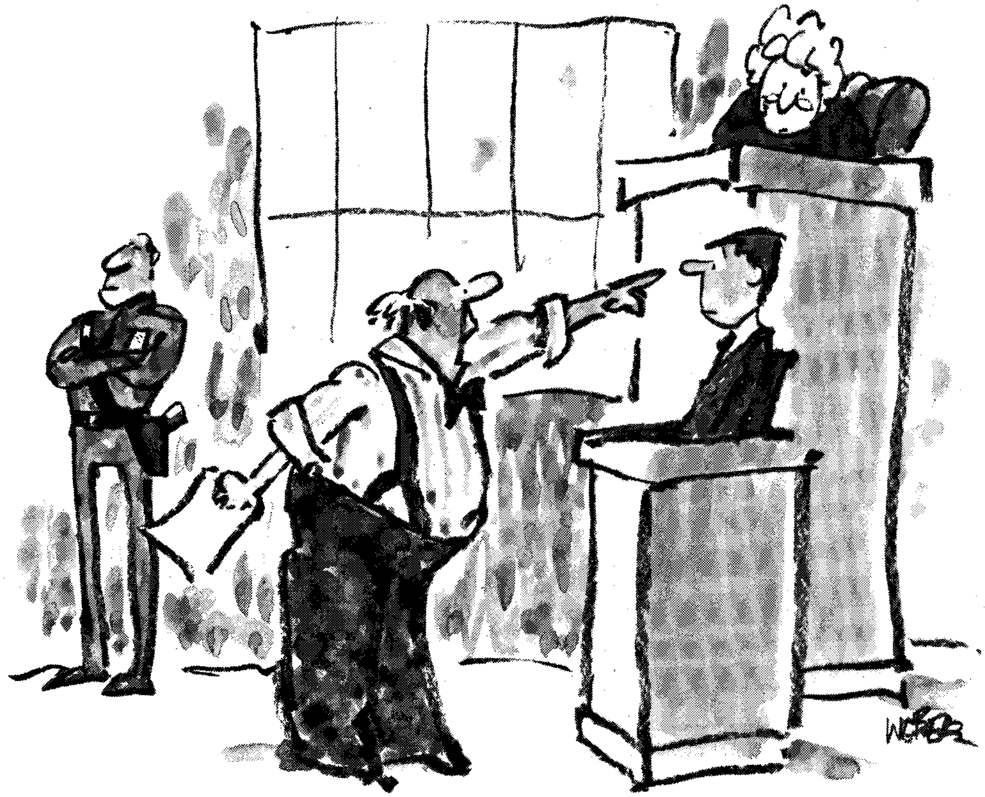
☐ Coleco "Sesame Street" kiddie pool, at Toy Park (112 East 86th Street), $19.99.

☐ *Huckleberry Finn*, Penguin edition, at Coliseum Books (1771 Broadway), $1.95.

☐ Small box of Cracker Jacks at Shea Stadium, $1.25.

Photographs: left, Michel Delsol; right, Andy Freeberg.



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RUTH RECOMMENDS

BY RUTH GILBERT

The first Greenwich Village Waterfront Festival will be held June 11 (rain date June 12), along the Hudson River between Gansevoort and Leroy Streets. See street entertainers, floating gardens, and more.

'BEETHOVEN'S NEPHEW'

Above, the nephew (Dietmar Prinz) falls in love with an older singer (Nathalie Baye). You'll learn a lot about the final days of the composer, based on accounts newly brought to light. Film opens June 10 at the Plaza.

JANUS SUMMER FILM FESTIVAL

Through June 23, great movies, struck from original negatives, are at Film Forum 2. On June 13, Robert Flaherty's 1922 documentary, Nanook of the North, *will be shown.*

AT THE KEYBOARD

Pianist Irving Fields helps businesspeople, shoppers, and matineegoers unwind at lunch at the Plaza's Palm Court Monday through Saturday from noon to three. Fields is a composer of note and is vastly entertaining.

'BIG BUSINESS'

Bette Midler and Lily Tomlin play two pairs of twins mistakenly mismatched during delivery, and you can guess the hilarious rest when the four happen to stay at the same hotel. The film opens at Cinema II June 10.

ROYAL DANISH BALLET

Linda Hindberg (above) is the sparkling ballerina in Napoli, *first of the seven-performance Bournonville ballet season at the Metropolitan Opera House starting June 14. The second is* Abdallah.

Photographs: bottom left, Jacob Mydtskov; bottom right, Laurel Moore.

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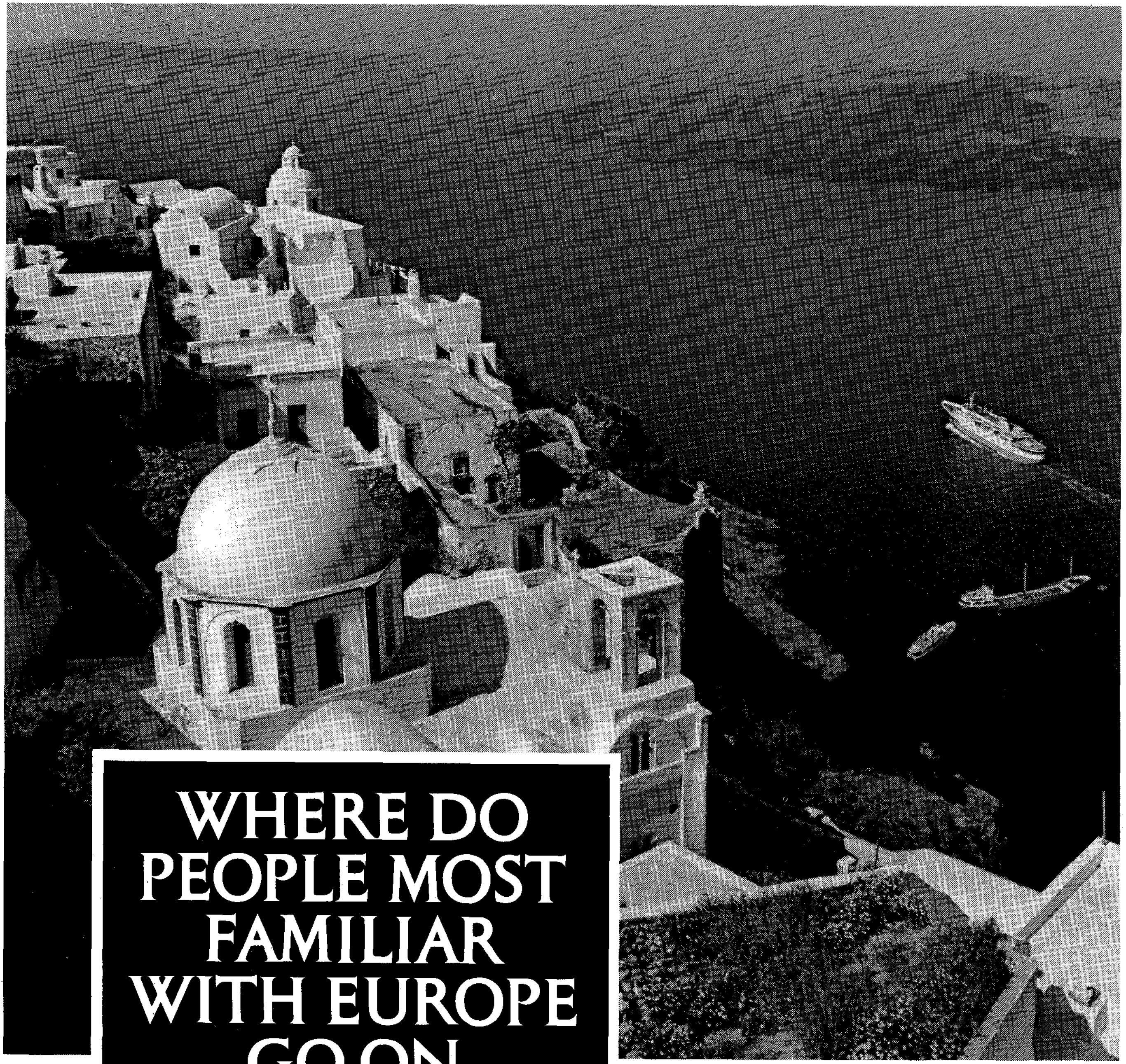

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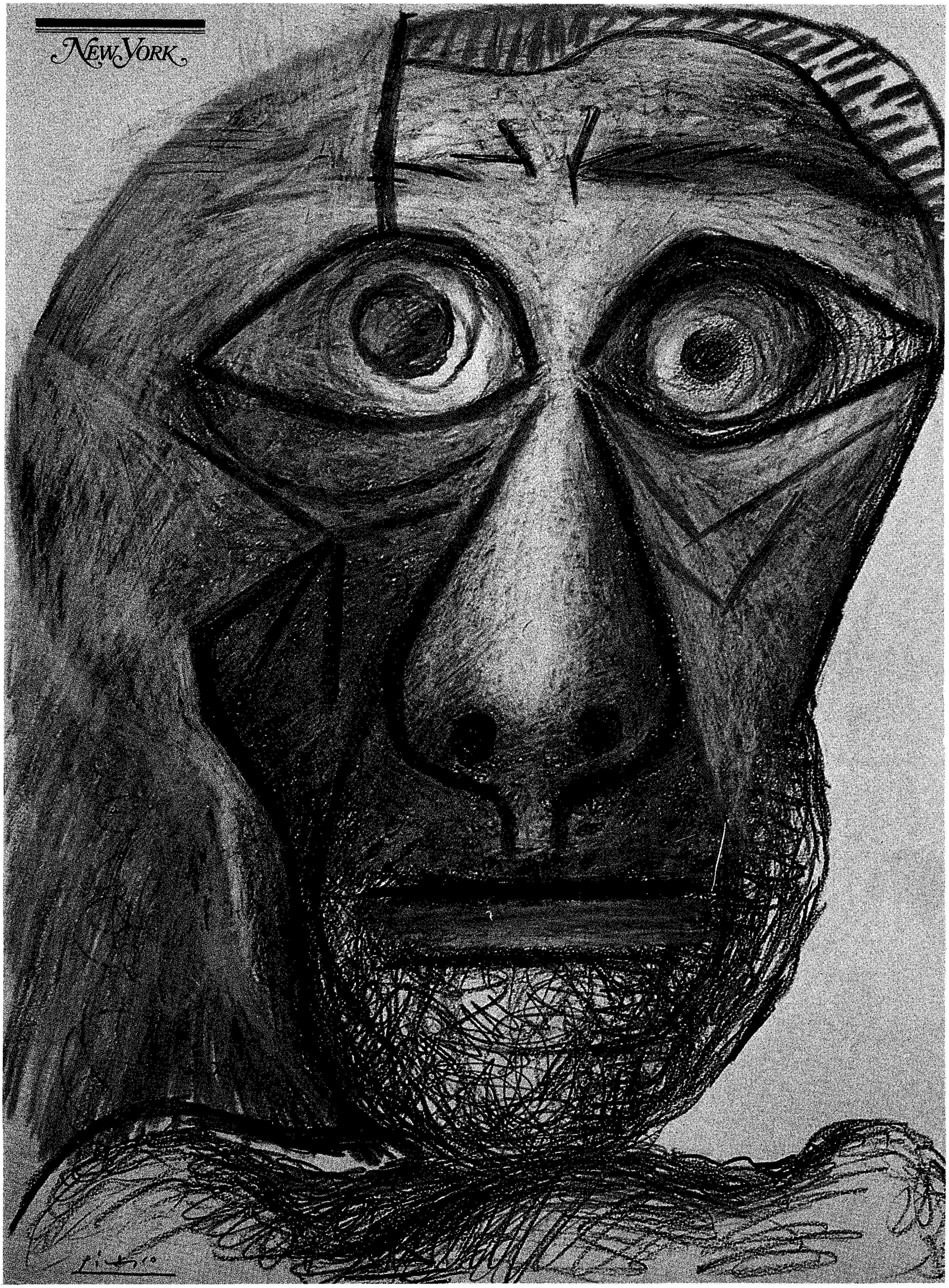


THE PICASSO WARS

ARIANNA, HER ‘MONSTER’ BOOK, AND THE CRITICS

BY

JULIE BAUMGOLD

“When I started my biography of Picasso,” said Arianna Stassinopoulos, “I thought there were three towering geniuses—Picasso, Mozart, and Shakespeare. Now I think there are only two.”

Good-bye, Picasso. Picasso, good-bye.

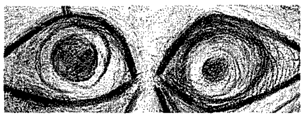
She said this last spring standing in Washington’s Folger Library, which, for that evening’s benefit, she had transformed into the bewitched fairy forest of *A Midsummer Night’s Dream.* Her words blew right through the limp and gentle group of old Washington, past the distracted off-duty minds of those in power, and out into the night. And yet it was on that evening that Arianna, then in her late Cherry Blossom Period, wearing a Scaasi dress called “The Flower Garden,” hinted at the theme of her new biography, *Picasso: Creator and Destroyer.* For Arianna, Picasso had become a polluted genius, dropped from her all-time pantheon for bad behavior in life. This was the first shot in the Picasso Wars.

Douglas Kirkland/Sygma.

ONE OF PICASSO’S LAST SELF-PORTRAITS; AUTHOR ARIANNA STASSINOPOULOS HUFFINGTON AT HOME IN SANTA BARBARA.

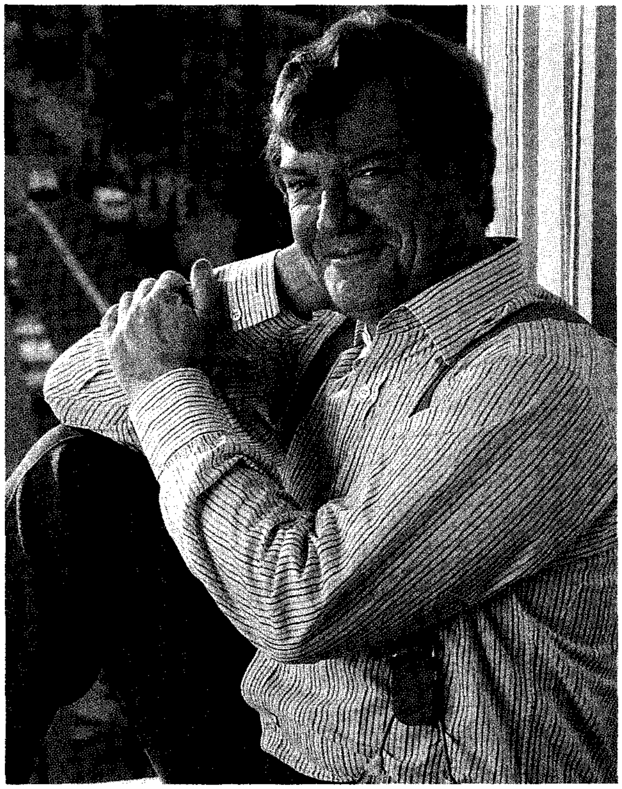
No one was paying attention then except her New

ARIANNA'S PICASSO is a little monster, a sadistic, tricky man ridden by rage and "dark forces."



York editors, who had advanced her half a million, and David Wolper, who would pay her almost the same and was urgently being fed chapters for his planned six-hour Picasso mini-series.

But now he is out, this new Picasso, a little monster ridden by rage and Arianna's "dark forces." A destroyer in life as well as art, whose destruction overwhelms his creation. She says that he was a sadist. That he, the mythic lover of women, was unable to love. That he, the photogenic father, abandoned his children. Her Picasso is tricky. He is nasty—holding a lit cigarette to a woman's cheek, knocking a woman cold. He betrays his best friends. He is a moral coward. A sexual sadist. A sad, frantic man. A lost phallus. And not, at the end, even an "immortal" artist, because of all the rage, inhumanity, and failure to get "something of the absolute into the frog pond."



"A DOG OF A BOOK," SAYS ROBERT HUGHES.

Arianna says Picasso destroyed every woman he loved but one, and she, Françoise Gilot, is Arianna's main source. It is a sad, bad life made most interesting by its tortures. Arianna says she is the first to reveal that Picasso was probably dyslexic. She says he had homosexual affairs, beginning with a gypsy boy when he was seventeen and evolving into a form of "mental homosexuality."

She has taken away the antic Picasso, the jolly, sturdy little fellow holding up the beach umbrella. She banishes the idyllic Picasso of the virile torso and funny clown noses, with the children clinging to his kneecaps, to give a view of his last years filled with rage, despair, and "Monsieur is not home" when his children came to the gates.

She has obeyed the irresistible impulse to take off the socks of genius and examine the feet. To answer the implicit question "Why him and not me?" She lacerates. She draws blood. But is she right?

As each Picasso myth seems to explode, the untrained reader, ignorant of Picasso lore, must say, as did Mort Zuckerman, "I never knew Picasso was such a s---!"

"There's a difference between [deliberately hurting people and] being so preoccupied with your sacred fire that you neglect people. Picasso was not just a sadist accidentally," says Arianna. "He went out of his way, took time and energy from his work, to torture and humiliate."

PICASSO CANNOT ANSWER, BUT OTHERS WILL. BOOK critics and art historians have already pounced. Hence the war. *Time* art critic Robert Hughes and Arianna's rival Picasso biographer John Richardson, both respected scholars, long ago turned their light Anglo eyes on early, and in one case purloined, copies of Arianna's book.

"It's an example of what can go totally wrong with a biography of an artist when his celebrity takes over from his art," says Hughes. "It reminds me of the old saying 'What's new is not true, and what's true is not new.' It's different from other Picasso biographies, which adopted a tone of panting reverence. She adopts a tone of panting hostility."

Yes, they speak, Richardson and Hughes, sometimes miraculously using the very same phrases of displeasure, as they sit waiting for Arianna's Source Notes (her young chief researcher died suddenly as they were being put together) and a list of her twenty "newsworthy points." Hughes thumbs Pierre Cabanne's Picasso biography looking for "parallelisms."

Arianna, they think, has no background in art, no credentials. Can she even look at a painting and see it? Can she understand his art? She is an outsider trespassing on their ibid.'s Where are her primary sources?

"It is worthless as scholarship . . . a resentful sexual history," says Hughes. "It is suspect, not in a harmful way but as a replay of pop biographies . . . a dog of a book."

Already there is a minor furor over Arianna's claim that the French government turned down late Picassos in place of death duties. "The book has not come out, and they are already trying to discredit me," Arianna says.

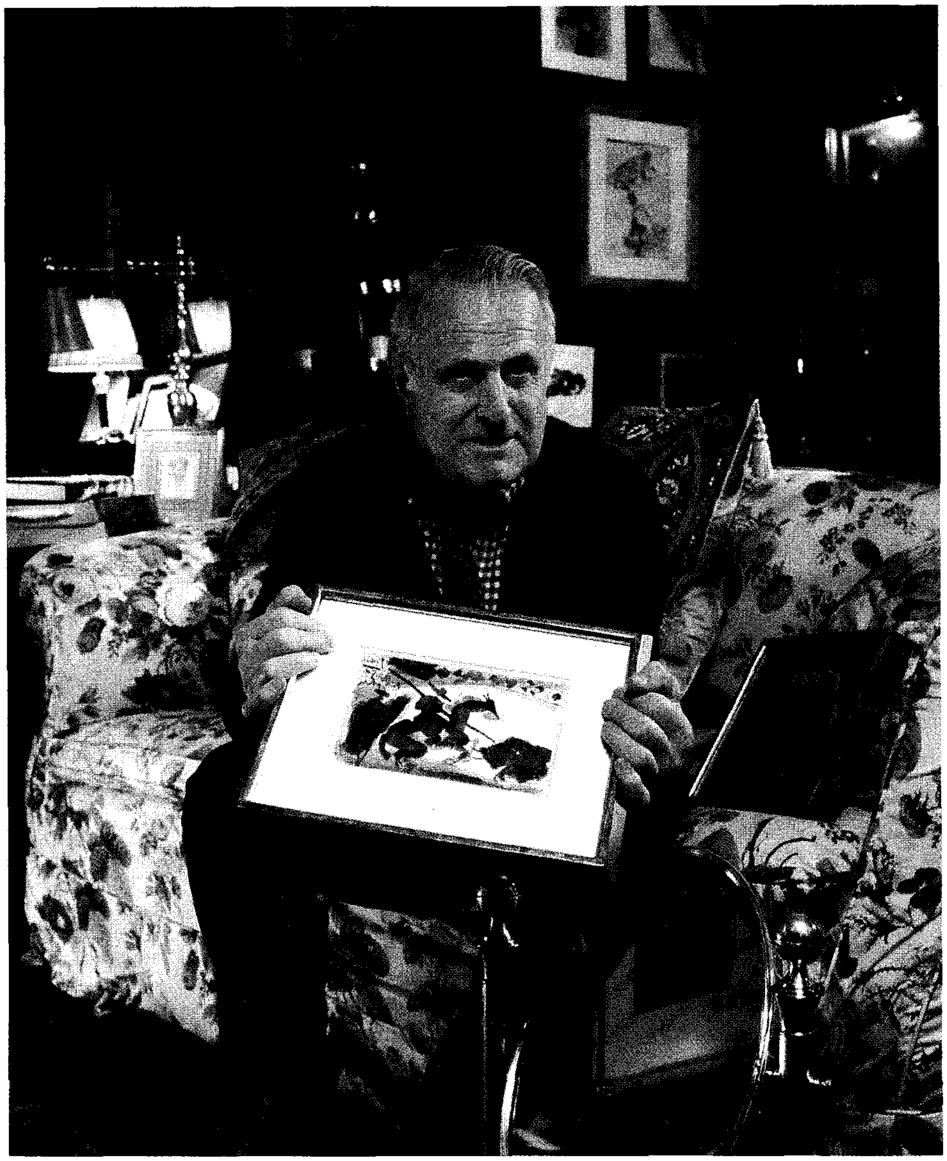
John Richardson, the first volume of whose four-volume *The Life of Picasso* (taking Picasso to 1906) is due out next spring from Random House, found the book "as dim-witted as it is mean-spirited . . . with enormous errors of emphasis and fact.

"The main fault with Arianna's method is that she wanted to write a negative book and so she believed the negative evidence," he says. "What she doesn't know enough to know is when certain people are lying or telling the truth. In working on Picasso, almost everyone fails to tell the truth, not the least Picasso himself. This is not so much out of dishonesty as because they don't know any better."

While Richardson disputes Arianna on many of her facts and her neglect of Picasso's art, he does not seem to dispute that Picasso was a destroyer. Indeed, he says that he and others said it first.

"One of the problems of being with Picasso was that he was a cannibal," says Richardson. "You'd be in a room with him and he'd take on each person in turn, look into your eyes as if you were the only one who interested him. He'd remember a particular painting you had liked on a previous visit, and tears would come to your eyes—they certainly came to mine. And nothing would please him more than your tears—that he'd gotten you. It was an amazing performance, and he'd do it all around the room until, at the end, the group suffered from nervous exhaustion. He gutted the room. He had taken the

Photograph by Louis Psihoyos.



"IT'S AS DIM-WITTED AS IT IS MEAN-SPIRITED," SAYS RIVAL PICASSO BIOGRAPHER JOHN RICHARDSON.

energy from everybody, their love, their thoughts. When he stood, he was full of your energy, and then he'd walk into the studio and work all night on it, and that was how he kept the engines going."

That cannibal! That trickster! That burning eyelock. Everyone always falls for it. "Have you *ever* been listened to with such attention by any human over the age of twenty...?" William Fifield said of *his* Picasso in *The Paris Review*. The burning eyelock, the full attention, and then Picasso moved on, trying all his life, as he said, to get "something of the absolute into the frog pond." By work. *"And then he'd walk into the studio and work all night"*—that is Richardson's crucial phrase. He was always walking into his studio, leaving the gaping scribblers at the door.

Dealing with a life of genius or even one of mere superior intelligence is such a messy business. Taking the socks off. Is it better for the genius to be self-destructive (Capote, Hemingway) or self-protective, like Picasso, to the point where he destroys others? Are you any less a genius if, as Picasso did, you hold a lit cigarette to your mistress's cheek? Is your art poisoned if you leave your children scratching at the gates of Notre-Dame-de-Vie? What does it say if, deprived of this tiny (he was five foot two) torturer, this "sadistic manipulator," by separation or death, Picasso's last wife shoots herself, one mistress hangs herself, another goes crazy, the first son drinks and drugs himself to death, and a grandson, barred from Picasso's funeral, swallows bleach and dies? Does this particular life, the life of a man who once said, "I work. That's all," belong in a TV mini-series? Is John Richardson to be trusted less as a biographer because he has a scorpion tattooed on his forearm? Is Arianna Stassinopoulos any less serious in her scholarship because she is immensely rich and lives in splendor in a California château?

For Arianna has re-emerged, well married at last, as Arianna Stassinopoulos Huffington, her new byline, girded to enter the Picasso Wars. At 37, she has had many lives. Like her subject, Arianna has had her well-defined periods: her Cambridge Academic Period, her Levin London Period, her John-Roger Cult Period, her New York Socialite Period, parallel to Picasso's "Genius in Black Tie" Period (when he, like she, dressed as a dandy and entered "la commedia" of society). There was her Jerry Brown Meeting of Mystics Phase, her Zuckerman Unbound Period, her Getty Period, her David Murdock Period, her Royal Wedding, the Cherry Blossom Period, the Houston Retreat, and now the Princess Scholar. There are certain other tempting matches. Like Picasso, Arianna is a master of the fiercely focused charm, the burning eyelock.

She, too, has always had her court: the old beaux in various stages of cooled but eternal thrall, the legitimizing scholars, the chroniclers, the rich, helpful men who always fill her incense-laden rooms, their flowers forced to bursting. At one crammed little event in her Late Brown Period, Arianna included her breathing doctor, her yoga teacher, her acupressurist, her hairdresser, her assistant, her omnipresent sister Agapi. As Richardson said of Picasso, "At any moment there was always a mistress, a poet, a group of friends, a dog, and somewhere to live, and, when the mistress changed, all the other elements changed." Then, too, like one of Picasso's giantesses, Arianna has always had something mythic about her, something a bit more.

IN HER CURRENT INCARNATION, THE PRINCESS SCHOLAR, she is back as one of those who parachute in and out of New York bringing with them work completed elsewhere. She has her official believers and defenders. Françoise Gilot (who is now married to Dr. Jonas Salk) supports the book, as does art historian James Lord, who reviewed it for accuracy. She has the two Morts: her agent, Mort Janklow, and ex-beau/tycoon Mort Zuckerman, who published an excellent and instantly legitimizing excerpt of her book in *The Atlantic* and is giving her New York party. (Ex-beau/tycoon David Murdock gave her West Coast launch.) She has her almost-$2-million package, her Book-of-the-Month Club, her ("And then he painted *Guernica*") mini-series (which just evolved into a movie), her $700,000 foreign-rights

Photograph ©1988 by Frederick Charles.

PRANCING ON THE BEACH WITH LOVER FRANÇOISE GILOT IN ROBERT CAPA'S FAMOUS PHOTO; THE FIERCE, WITHERING OLD MAN.

sales. Though Hughes thinks he has found certain "parallelisms" with Cabanne, Arianna, because of previous plagiarism charges, her researcher's death, and research expenses that she claims exceed her $550,000 advance, was "obsessive" about her Source Notes and devoted an extra three months to them. She also has full confidence in her method.

"The part intuition plays in a biography is as important as scholarship," she says. "Otherwise, you could go around for twenty years collecting facts, steeped in every piece of gossip, and be more lost than when you began. You need a sorting mechanism; seeing through filters is important."

Arianna has always had her special filters—myth, the elemental forces, the outer dimensions beyond reason, the absolute. To fail the absolute is to fail Arianna. She is uncomfortable with disharmony. What Arianna has always had, too, as a primeval force, is her belief in herself. She thinks her book will change the way Picasso is popularly perceived forever after. She thinks the Picasso market—especially for the Late (Jacqueline) Period—will drop.

"After he read the book, David Wolper sold most of his huge Picasso collection. Mort Zuckerman sold his large Dora Maar portrait," Arianna says.

"Is she actually saying that?" says Hughes.

"Really?" says Mort Janklow, who has lent two late Picassos to the Beaubourg show in Paris.

"I sold, but it had nothing to do with her," says Zuckerman.

WHO WAS ARIANNA'S PICASSO?

They thought he was born dead until a doctor blew cigar smoke into his nostrils and he entered the world roaring with rage. He grew up in a household of five women, including his mother, his first worshiper. He was an early failure in school, unable to read or write (a tester had to be bribed so he could pass a math exam), but his first word was "pencil" and he always drew with genius. Arianna's Picasso liked seducing people. He needed to feel they were dependent on him emotionally. "He was their sun and could withdraw," she says. Françoise Gilot took Arianna to see the flamenco dancers in New York so she might understand, for life with Picasso was flamenco. It was this taunting thing so that people became addicted to him, then he would withdraw, and the seduced would become disoriented and unable to cope.

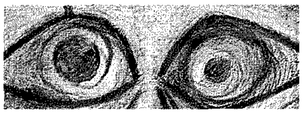
"The more dependent they were, the more addicted, the bigger he was in his own eyes," says Arianna. "He liked power and he needed to be in control."

When he was thirteen, his first love moved away and his sister got diphtheria. Picasso made a pact with God that if she got better he would never paint again, and then "he was torn between wanting her saved and wanting her dead so that his gift would be saved." "When she died," says Arianna, "he decided God was evil."

Picasso was terrified of death, and all destiny for him was bad.

Photographs: left, Robert Capa/Magnum; right, Pictorial Parade.

“HE STARTED THE DAY full of self-pity and fears,” she says, “but by its end he was all-powerful.”



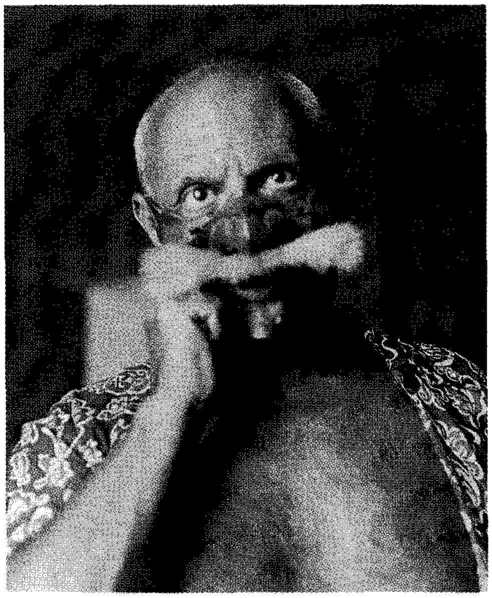
He believed the universe was run by malevolent forces. He told Malraux his art was a weapon against the evil spirits that filled creation. He believed in the *duende,* the mysterious power and spirit of the earth. “His mind was not a rational mind,” says Arianna, “but a primitive one.” To the Russian superstitions of Olga, his first wife, he added his own Catalan ones. Thus, he believed that if the trimmings from his hair fell into the wrong hands, they could be used against him. Only Françoise and those he trusted could cut his magic hair. Always, before he left the house, he demanded that everyone observe a minute of silence to avert the evil eye outside the doorstep. To knock on a door was to tempt fate. Sometimes, as when Françoise was pregnant, he would not act, because the act itself, like calling the doctor, would arouse the slumbering evil destiny.

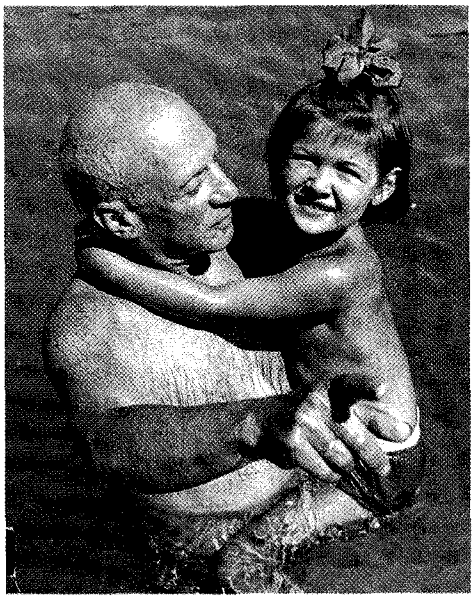
Paloma is reported to have once said that the only problem with Arianna’s Picasso was that he was not Salvador Dali. And Arianna’s Picasso does resemble Dali, though she does not note this. Whereas for Dali—*le Divin,* as he called himself—to be totally and consistently contrary was fun, part of his nature and part of the grand act, for the Picasso of Arianna’s book it was done with a cruel spirit, a vicious twist. Like Dali, Picasso enjoyed the conflict he provoked. Like Dali, he was perverse. Picasso hung his Renoir crooked because, he said, “when it is out of place you see it better.” When he saw Françoise with three scorpions on her head, he said, “That’s the kind of crown I like to see on you.” As with Dali, there were always the attendants, the consuming court, the photographers and recording angels. Like Dali, he loved tricks, secrets, and codes. Born an Andalusian, he was very much the poetry of García Lorca, very Catalan. He was an imperious Spaniard, perhaps always a royalist at heart; certainly he and Dali were kings of their own courts.

Arianna’s Picasso hated intimacy, she says, but loved having the court around. There were rules to being Picasso’s friend. When you were with Picasso, you were his and only his and could not acknowledge life outside Picasso. He used to send out spies to see who was visiting Braque at his studio. When Giacometti refused to stay in the basement room Picasso had planned for him while his wife was banished to town, Picasso said, “I can’t stand people who say no to me,” and Giacometti then ended the friendship. “When all they said was yes, they, too, were discredited,” says Arianna, “but the court had to be uncritical of his work. One Picasso was as good as another and all were the best, and this became more important to him as he aged.”

Picasso hated watches. “Have you ever seen a saint with a watch?” he once said. He hated Juan Gris. He hated getting up in the morning. “He started the day full of self-pity and fears, but by the end of the day, he was all-powerful and conquering, and then the cycle would begin again,” says Arianna. He liked scenes and conflict. He liked his women fighting over him, and one of his favorite memories was of two mistresses’ wrestling while he painted *Guernica.* He lived a kind of lifelong *Back Street,* with mistresses across the street, across town. He went on vacation with his family and went over to the children’s camp where he kept the teenage Marie-Thérèse for S&M.

“Picasso hated women,” says Arianna. “He idealized his mother to the point where he could not have a relationship with the real Doña Maria. He turned against his father, whom he used to worship. He found his father, who graded his painting, too critical. Even at an early age he did not want to be

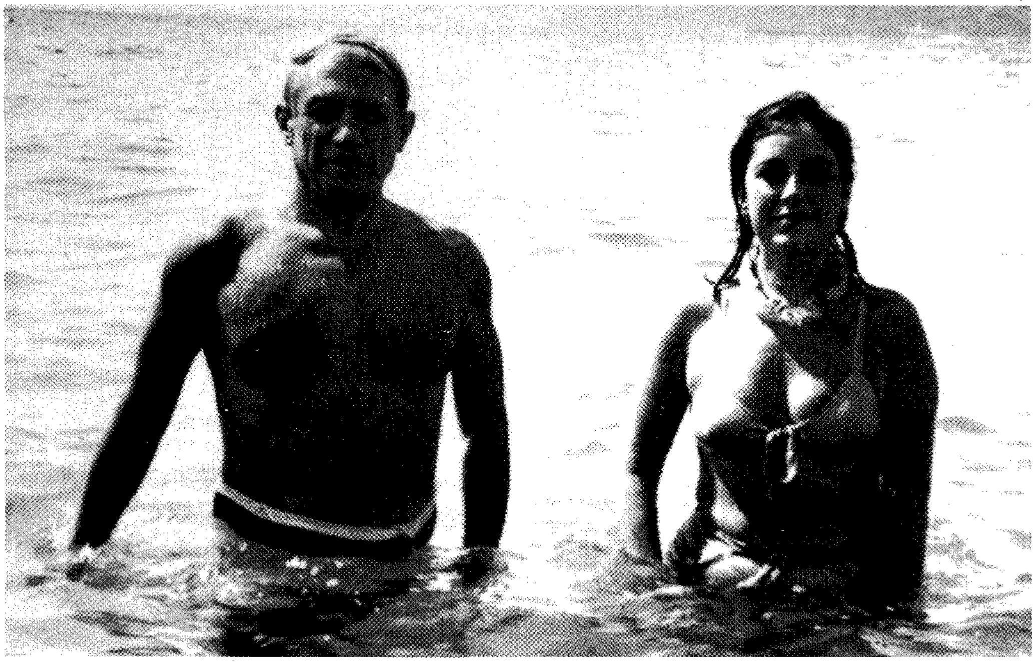


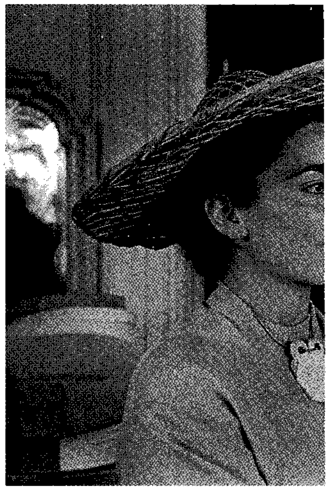


THE ARTIST AS CLOWN; AS FATHER WITH PALOMA; AND AS SOCIETY DANDY WITH OLGA (RIGHT), HIS FIRST WIFE, AT A BALL IN THE TWENTIES.

Photographs: top left, Robert Capa/Magnum; top right, Pictorial Parade; bottom, Juliet Man Ray, 1986/Lee Miller Archives.

HIS FIRST SERIOUS LOVE, FERNANDE (RIGHT); WITH OLGA; HIS LONGTIME MISTRESS MARIE-THÉRÈSE WITH THEIR DAUGHTER, MAYA; WAIST-DEEP WITH THE TRAGIC DORA MAAR.





evaluated. He started to paint his elegant, attractive father like a defeated, tired man. Painting for Picasso was always the way through which he could change reality.

"Always he nurtured the worst in his women," says Arianna. "He brought out the weakness in them, and at the same time he hated sickness and weakness. He hated physical deformities and swellings made him anxious. Any sign of weakness made him want to escape as though he could be contaminated. When [his mistress] Dora Maar had her nervous breakdown, he had to run. Pain brought out the sadist in him. And with men, too."

Olga, Picasso's first wife, an average ballerina and narcissistic herself, was made psychotic, says Arianna, following him around wherever he went, addicted in the most negative way. Dora Maar, who first attracted him by driving a knife between her fingers into the wood of a table and drawing blood and who was, for Arianna, the "most tragic, brilliant, beautiful, and talented of his mistresses," existed with him for a while as an equal. But he broke her. Often, says Arianna, he beat her and left her unconscious on the floor. With Marie-Thérèse, the seventeen-year-old he picked up outside the Galeries Lafayette, he entered into an intense, erotic, sexually sadistic relationship. "She had no center of her own," says Arianna, "an interrupted life in Jungian terms." After he died, she hanged herself. Finally, in Jacqueline, he seems to have married his mother, "and he transformed her into Lady Macbeth."

"Nobody is a victim; we must choose our destruction and cannot blame Picasso for every breakdown and suicide," says Arianna, "but he took the path of darkness with people."

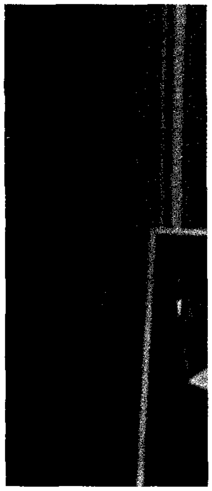
Her Picasso is full of nasty tricks. He ordered two identical dresses delivered to his mistresses and sent each the other's size. He called his two maids by the name of one of the mistresses so that when he called out "Marie-Thérèse," all three would come. "Throughout his life, the birth of a female child traumatized him. Things changed for Marie-Thérèse after the birth of Maya, and for Françoise after the birth of Paloma."

ARIANNA BELIEVES PICASSO HAD HOMOSEXUAL AFFAIRS, beginning when he was seventeen with a gypsy boy who left him. Both John Richardson and Robert Hughes, using exactly the same words, call this "a *Cry of the Loon* soft-porn fantasy." Then, she believes, there was Manyac, his dealer, and his friend Max Jacob. Later, after he was living with his first mistress, Fernande, Arianna says his ambivalence came out in a series of paintings of nude boys and horses.

"Every period was dominated by a woman and a key man. He always loved passing his old loves along to his friends, like Braque and Derain, and was involved with group sex during his Paul Eluard period.

"In all things he was the twentieth century," says Arianna. "In his obsession with work as a way to defeat death, in the way he used sex to heighten reality and achieve the sublime, in his obsessive pursuit of sexual adventures. He adored publicity and was very aware of the value of legend around a picture and the fact that his celebrity inflated his prices. He manipulated his own market, held back certain paintings, and used the beau monde to sell. But once he left the high life, he never returned,

Photographs: clockwise from top left, Picasso Museum,Paris; G.D. Hackett; Luc Joubet ©ARS N.Y./SPADEM, 1988; Robert Capa/Magnum; Paris Match/Pictorial Parade; Rene Burri/Magnum; Lee Miller Archives.



FRANÇOISE (ABOVE), FEEDING THEIR SON, CLAUDE; HIS LAST WIFE, JACQUELINE (LEFT), HIS DEVOTED PROTECTOR, KILLED HERSELF TWO YEARS AGO; THE GOATMAN, RAPACIOUS ALMOST TO THE END.

preferring his expensively created bohemianism. Then, too, as a Communist, he was embracing the dominant ideology of the twentieth century, for it appealed to his love of power. The idea that the end justifies the means, the difference between the vermin and the elect, all were part of his credo."

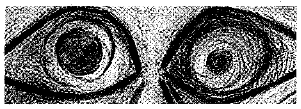
Picasso, THE BOOK, WAS CONCEIVED IN A DREAM SEquence from best-seller heaven. It was poolside in the luxury hacienda of Gulf & Western in the Dominican Republic where supreme high agent Mort Janklow turned to the basking Dick Snyder, head of Simon & Schuster, and said, "I've got a great idea for a book." An examination of genius. Specifically, Picasso, "to see his art through his life." Janklow, who happens to embrace the nineteenth-century Romantic all-is-permitted-to-genius-as-long-as-the-work-goes-on view so appropriate to an agent, already had some idea that Pablo Picasso was no angel. A big deal was made with writer David McCulloch.

After McCulloch began to meet the monster and gave up the idea of Picasso, Janklow had lunch with Arianna, who was not straining her intellect writing *The Gods of Greece.* From the beginning, Janklow saw *Picasso* as a book "not for the art historian" but for those hot-fisted masses who for their $22.95 wanted the tortures of genius and who constituted spicy best-seller heaven. Though Arianna had no background in art scholarship except a few turns around the world's galleries with Bernard Levin back in her Levin London Period (her Cambridge degree had been in economics), she was a biographer who had learned an expensive lesson when she had to pay a large plagiarism judgment on her Maria Callas book. Also, there is that ineffable thing about Arianna: Like Picasso, she looms large, she sells. As Françoise was to say later, Picasso "would have been attracted to Arianna because there is a mystery about her." Like Picasso, Arianna is a master of publicity, its timing and manipulation, using her glamour to sell. Undertaking any new project with Arianna unleashes a flatteringly urgent flood of Federal Express envelopes accompanied by notes on her cobalt-blue Huffington Period stationery.

For Arianna, the Picasso book began as a love affair. She saw the Picasso retrospective in Paris in 1980 and walked the streets, as if "a physical act were needed to absorb the boundless energy" of what she had seen. She followed the advice of Françoise Gilot, who eventually entered the process, to treat Picasso not as "a biographer writing at arm's length, but you, Arianna, in a living present relationship with him." In a discovery to curl the toes of academics bent over their carrels, wiping their sore eyes waiting for that nugget of joy, Arianna found that doing the Picasso book "stirred in me all the emotions [of] an intimate relationship." She also felt she was obeying Picasso's own dictum, which she had tacked up over her far-flung desks: "The more you put yourself in it . . . the closer you get to truth." Thus was the intimate relationship begun; after, of course, the deals were made.

At the time Arianna started, she was in the full frolic of her New York Socialite Period: exercising with Barbara Walters and Alecko Papamarkou; moving purposefully, her big designer gowns scraping the gilt chairs, through living rooms; inclining, her tower of hair nodding, as she received the wisdom of

"ARIANNA HAS BELIEVED every legend, some of which he spread himself," says John Richardson.



some older helpful woman on the banquettes at Le Cirque. Whatever mainstream Picasso literature, untranslated French and Spanish articles, and unpublished dissertations she was plowing through during her mornings, she took time out to choose her Carolina Herreras and she was out every night (not unlike Mr. Richardson). She was the big girl in the center, who could give the best dinner toast in the intellectual and social paucity of New York, her voice filling the charmed rooms like honey seeping through thin crusts of baklava.

"I had to metabolize experience then, throw myself in 100 percent, but it was a stage," she says. After three years of research and play in the fields of glamour, of going and sending her researchers to France and Spain to interview, she began weighing accounts. Suddenly, in a process that Françoise Gilot compares to pointillism when the dots converge, and Arianna compares to a Polaroid picture when the dark comes to life, she saw her Picasso. It was then she found New York too tempting for her and moved her cartons to Los Angeles.

ON THE VERY DAY IN 1982 THAT SHE HAD SIGNED HER contract, Arianna had dinner with Dr. Jonas Salk and his wife, Françoise Gilot. Arianna said she would love to speak to her, but Françoise refused. Thereafter, Arianna stalked Françoise socially. She was filled with questions like "What gave Françoise the strength to leave Picasso?," but she controlled herself. Françoise, unable to resist the courtship and even beginning to see in Arianna the intimate best girlfriend of her youth, finally came round at Tiffany's.

"Françoise came to check on her intuition to help me when I did that 'Breakfast at Tiffany's' display," says Arianna. And there, over Arianna's "Breakfast on the Nile" table with its papyruses, fruits, and scarabs, Françoise felt a "clear inner directive" telling her to help Arianna. They spent weekends and evenings at Arianna's house in Los Angeles. They traveled to Paris together and Françoise guided Arianna to Maya, Picasso's first daughter, to James Lord, Prince Ruspoli, and others. They went to the Louvre to see the Egyptian statue the *Seated Scribe,* which Picasso resembled. Arianna talked to Matta, the Surrealist who had never spoken about Picasso before; she interviewed Picasso's last driver, his lawyer, his potters and lithographers, his nephew. When his maid, Inès Sassier, did not answer Arianna's calls, Arianna showed up on her doorstep and at the end of the interview Sassier wrapped Arianna in her own shawl. And everything Arianna heard—Monster! Minotaur!—she says was a nasty surprise.

As Arianna was writing, Ann Getty sent her a brief bio of Michael Huffington. Here was the scholar prince—Harvard, the boards of the ballet and opera. A gentleman and an innocent. "He seems so correct," she told Ann. "He's real fun," Ann told her. When Michael, though also briefed by Ann, first saw Arianna, he thought she was an actress or a model. As legend has it, he asked what was most important to her and she said, "My spiritual life." This answer was right. Ann Getty gave the royal wedding of 1986. Michael became a deputy assistant secretary at the Defense Department; Arianna ultimately failed to vamp Washington. "It was a disaster," says a Washington hostess. "Washington is a very conservative place, Michael was just an assistant deputy—they didn't get invited." They retreated to the house in Houston, which Mark Hampton had decorated in Michael's bachelor days. Now Michael is bringing Huffco oil to California.

As Arianna worked, she masterminded large households, gave lectures on "The Art of Living" and "The Quest for Self-Discovery," chaired major dinners, moved across the country five times with the chronological folders in cartons loaded into Michael's company plane. At one point, when she was pregnant with a baby she would later lose, she was flying to Orlando to give a speech on Picasso. Her plane lost an engine and went down in a field. Arianna, crying, called Michael, who said he would bring her home immediately. "But I've never canceled a speech," said Arianna, and flew on to Orlando.

Arianna wrote her first chapter, Picasso's childhood, last, after she understood the patterns of his life. Guillaume Israel had been her research assistant from the time she moved to Los Angeles. "He was brilliant but not meticulous. It was all in his head," she says. He died, at 27, three days before they were to work on the Source Notes, and so Arianna had to piece together her research with a new team from Rice University.

Now, in the Santa Barbara villa, with the ocean and the mountains in the distance, with the lemon and olive trees, the grand sweep of the double marble stairs, it's as though she has found the inevitable house. Here, she says, they hope to have children. After *Picasso,* Arianna says, she feels "purged."

"Ever since *The Female Woman,* when I became independent, I found that money and fame would not give me happiness," says Arianna. "Then I thought art and genius would provide an answer, but no, the answer was provided by Picasso. He rejected the divine part of himself and believed in malevolent forces. The tragedy of Picasso was that the master of his art was mastered in his life, the slave of forces and patterns he could not control. He could bring the light of his genius on the depths of evil in men in his work, but in his life he was overpowered by dark forces."

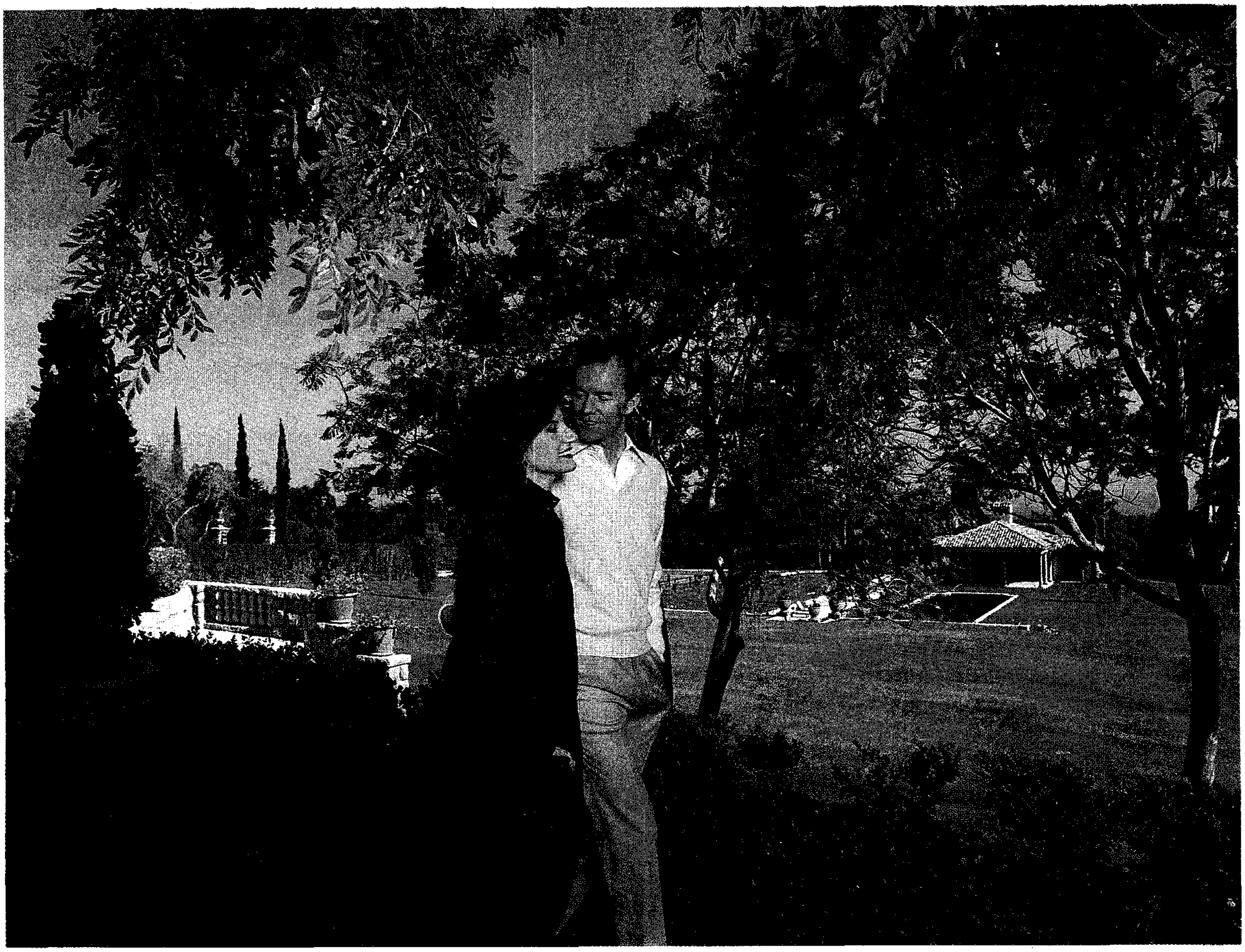
Those dark forces again! If only Pablo Picasso had stopped working long enough to go to a John-Rogers seminar, as Arianna has. But instead, he was always walking into his studio, filling museums, behaving badly.

"I DON'T WANT TO MAKE IT SEEM AS THOUGH I'M ATTACKing Arianna," says John Richardson, leaning forward from a nest of needlework pillows to peer through a wad of research to make a point. Richardson, whose Picasso biography is expected to be his masterwork, is at home (where I sought him out), flanked by his narwhal tusks and long Tibetan ceremonial trumpets, across from a wall hung with tiny Picassos—the *corrida* Picasso scribbled on the bottom of a letter, the small portrait of a young man across which Picasso wrote *"faux"* when Richardson asked him to verify it. There is the tenderest signed photograph of Picasso with the infant Paloma and a particularly compelling Andy Warhol portrait of John Richardson.

"Picasso was a dream to be with. You would be at lunch and hear the noise of a frog on the table and it would be Picasso rubbing with the serrated edge of a knife on a plate," says Richardson. "He did whimsical things. He'd cut a slice of tongue into a portrait of Vollard. You never knew what he'd do next. He'd tear paper friezes when he was eating to amuse the kids. He'd invent games for them." Here he is at last, the antic, seductive Picasso—he is back!

"The problem with Picasso as the subject of a biography is that whatever one says about him, the reverse is also apt to be true . . . to a degree usually only seen in asylums," he says.

"Arianna has believed every legend, some of which he



ARIANNA WITH HER HUSBAND, MICHAEL HUFFINGTON, AT THEIR SANTA BARBARA VILLA: "THE PART INTUITION PLAYS IN A BIOGRAPHY IS AS IMPORTANT AS SCHOLARSHIP."

spread himself," says Richardson, who, based on his own research of eight years and his fifteen-year friendship with Picasso, disagrees with her book on many points. Just to begin, he disputes the idea that Picasso was dyslexic, the story about his having been helped on his entrance exams, the gypsy-boy lover. "It would have been better if she had said Françoise said Picasso said this about the gypsy boy." He believes Picasso never had an affair with Manyac, his dealer, but may have slept with Max Jacob, "a wild homosexual, madly in love with Picasso; Picasso was a horny young guy. He was almost Arabian in his view of women as vessels, vassals, and odalisques, but his friends were men, and many of them were homosexual."

Richardson thinks Arianna's interpretation of the motives for Picasso's first marriage is wrong: "Rubbish! The motive for marriage to Olga had nothing to do with feelings of social inadequacy and everything to do with sex. He was *madly* in love. He couldn't get her into bed unless he promised marriage.

"Many geniuses destroy the people around them . . . the first duty of genius is to protect itself so it can go on working. He chose Jacqueline because she was prepared to be sacrificed on the altar of his art."

If Picasso did torment, if he did behave cruelly, "after periods of intense work Picasso would lie fallow and he'd be angry and restless, but when he was working hard, he had no time for naughty tricks," says Richardson.

"As a result of the Beaubourg exhibition, the late [-period] Picasso is now accepted as a truly great period. One needed twenty years to get it into perspective," says Richardson, who didn't always think thus. But then all the old Picassoists were different in many ways when Picasso and Jacqueline were alive. Then no shadows fell on the biographies and only the antic genius reigned, lest the gates of Notre-Dame-de-Vie be shut to them forever.

"The late work is a disaster," says Arianna. "The loathing and rage at women, the fear and horror. It is repetitive bad work, not polished. It was done to rid himself of the toxins."

ON IT GOES INTO THE STEAMY MISTS OF THE BATTLEFIELD. On one side Richardson, toting the four blue-bound volumes of the Lydia Gasman dissertation; on the other side Arianna, in a warrior's toga with grape leaves entwined in her hair, carrying underlined copies of classic Richardson *New York Review* pieces. They advance, each seconded by his research assistants, his publisher. Now Françoise Gilot and James Lord move to Arianna. Now Paloma and Hughes move to John, who already has captured Jacqueline and the friends. Arianna's book is out now; Richardson's Volume I is still being revised.

One recent day, Arianna and John saw each other across Mortimer's. "Arianna," said John, a smile locked across his face. People looked up hopefully.

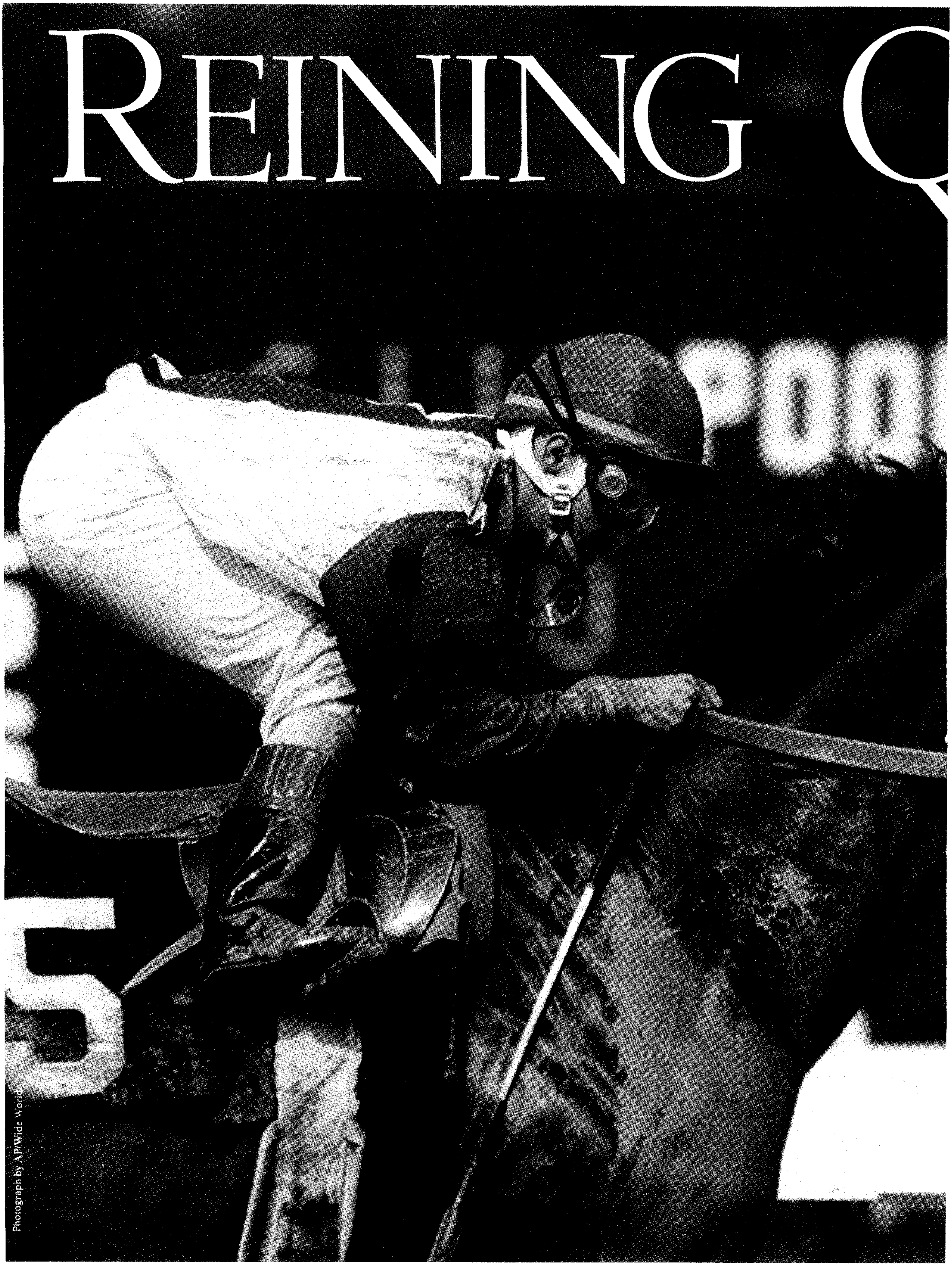
"I called you to ask about a reference in *The Age,*" said Arianna, beaming radiantly.

"I can't quite remember. I'll be happy to check," said John.

Two big uncomfortable farewell smiles beamed on then as the flow of Mortimer's drew them apart. Those who had looked up, looked down again. And the one who would have enjoyed this most was absent.

Photograph by Douglas Kirkland/Sygma.

REINING Q



Photograph by AP/Wide World

PHOTOGRAPHED BY DANA FINEMAN

UEEN

HITTING THE TRACK WITH JOCKEY JULIE KRONE

BY AMY VIRSHUP

TODAY'S WORD IS *awesome*. YOU HEAR IT on the track and around the barns, in the jockeys' room and in the paddock. Jockey Julie Krone is letting everyone know she's back. "Hey, Julie, how ya feeling?" calls the security guard working the Belmont gate. "Awesome," says Krone in a high, squeaky voice, the kind of voice you'd give a cartoon mouse on a Saturday-morning TV show. Rider Pat Day asks the same question, and so do the clerk of the scales, various men in green New York Racing Association windbreakers, and a couple of fans along the rail. To each, Krone says just one word: "Awesome." In fact, her arm hurts a bit, and it's still bruised from the fall that's grounded her for the past two weeks. But this is the first day back for Krone—at 24, the leading woman jockey of all time—and she isn't about to admit to any weakness.

Her fall April 24 was a slow-motion heart-stopper: Riding along the rail, Krone led until the top of the stretch, when jockey Randy Romero made his

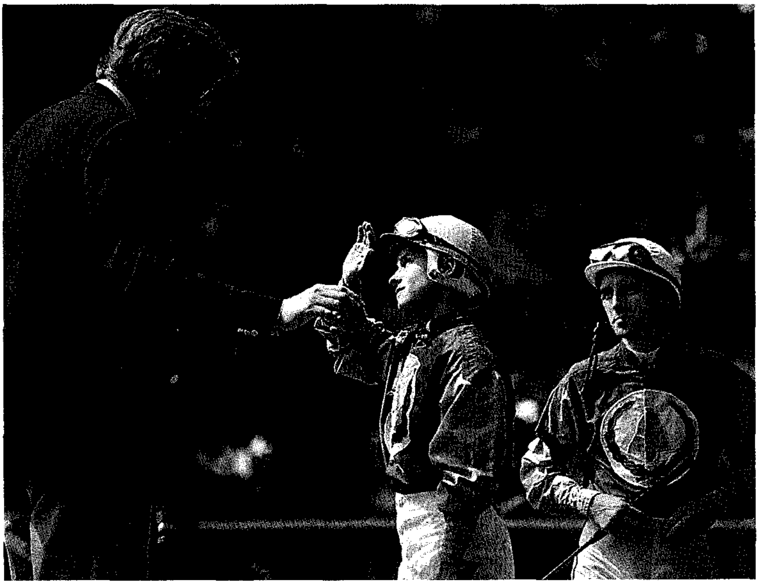
"It's really quick and aggressive. You're sweating and your heart is pumping and you've just risked your life."

Sygma

GOING PLACES: *"It's just a business move," says Krone of shipping back to New Jersey. "You have to have momentum, and I expect my momentum will pick up."*

move, driving between horses. Just as Romero got past her, his filly cut in, and Krone's horse stumbled. Krone bounced out of the saddle, hung a moment below the animal's neck, and then fell to the track, her filly's hoof landing squarely on her shoulder. As the rest of the field hurtled by, she lay in the dirt, a crumpled pile of purple-and-tan nylon. Later, X-rays showed she'd torn muscles in her arm.

Her layoff couldn't have come at a worse time. Racing is cruelly circular: The more you win, the more likely you are to ride favorites. The more favorites you ride, the more likely you are to win. Krone disappeared just as the competition stiffened. Still, she remains something of a hot prospect: In her seven years on the track, she has won more than 1,200 races and $14 million in purses. The only woman ever to capture a riding title at a major track, she won the leading-rider crown two years running at Atlantic City; last year, she led the standings at Monmouth *and* the Meadowlands. During this year's five-month-long Aqueduct winter meet, she brought home 68 winners—including four her first day.



A DAY AT THE RACES: *Krone in the paddock at Belmont.*

New York *Times* racing columnist Steven Crist thinks Krone—who's four foot ten and a half and weighs 100 pounds—is the best woman jockey he's ever seen. "She's a very heady rider," says trainer Kiaran McLaughlin. "She can ride with anyone, anywhere."

"Myself, I don't look at her as a 'girl' rider," says jockey Richard Migliore. "She's a girl; that's obvious. But she's a good rider. And that's the highest compliment I can pay her, because up until now there really haven't been any girls I could say that about."

As it turned out, though, Julie Krone's first day back was far from awesome. In fact, the next two weeks proved downright dismal—she rode 50 times and had only two winners—and at the end of May she announced that she'd leave Belmont for Monmouth. On her last day in New York, Krone got tangled up in a three-horse collision and ended up with a concussion that grounded her for three days. So 1988 won't go down as the year she conquered New York, but by winning all winter at Aqueduct, she proved that she really can ride with the men. There will be other winning seasons for Julie Krone.

GROWING UP ON A TEN-ACRE Michigan farm, Krone had a race rider's childhood. Her mother trained horses, so Julie rode before she could walk, and she'd climb on the family pets—bareback and without a bridle—and gallop through the pasture. When Julie was fifteen, her mother bought her a subscription to a track magazine and a copy of Willie Shoemaker's book. That winter, Krone got up at six every morning to race her horse on the thin strip of cleared ground between the edge of the road and the piled-up snow. During spring vacation, she and her mother (her parents are divorced) drove to Churchill Downs, and like thousands of other aspiring jockeys, Julie got a job as a "hot-walker," walking horses just off the track until their heart rates and temperatures returned to normal. Trainer Clarence Picou agreed to give her a summer job and a place to stay, so when school let out, Judi Krone typed in a new date on her fifteen-year-old daughter's birth certificate—making her a working-age sixteen—and sent her back to Louisville.

The next summer, Krone rode on Michigan's half-mile fair tracks, learning to break from the starting gate and position herself in the pack. That December, she dropped out of high school and moved to Florida, hoping to break in at Tampa Bay Downs. Julie Snellings, a former jockey who'd been paralyzed in a fall, was working in the racing secretary's office and started giving Krone tips. "The jocks' room was right above the racing office," says Snellings, "and she'd sneak down there after she'd ride and talk to me. She'd get beat and she'd ask, 'What'd I do?' And I'd say, 'Well, you should have switched sticks earlier'; I'd correct her." Krone was a quick study: Riding Lord Farckle in her eleventh race, she came up a winner. "The whole way down the stretch, he was going 'ba-dop, ba-dop,' " she says, miming a gallop, "and I kept waiting for somebody to pass me." She placed on seven of the eleven horses she rode that week and finished her streak by winning on Lord Farckle again. At seventeen, she didn't think of herself as a girl. "You don't genderize yourself when you're young," says Krone. "You just do what you like to do because you have a passion and desire for it."

After Tampa Bay, Krone headed to Baltimore to ride at Pimlico. Cut loose from her family and making more money than she'd ever dreamed of, Krone reacted the way many teenagers would, and in 1980 she was suspended for 60 days for smoking pot. When she returned to the track, rides were scarce—most of her mounts were trained by Julie Snellings's brother-in-law. Then, one morning, the support bandage unwound on the front leg of a horse she was riding at nearby Laurel racetrack. The horse fell, flipping Krone onto the track and breaking her back. "I was looking up at the sky and I couldn't move my legs," she remembers. "I was saying, 'This is unbelievable.' " Krone spent the next two months flat on her back, thinking her riding days were over. "You go into trauma, your life's over. You go from the highest high to the bottom."

Back on the track, Krone went 0 for 80 and it looked as if she'd "die with the bug"—the asterisk that appears in the racing program after the names of apprentice riders. Instead, she started riding winners for Derby-winning trainer

Bud Delp. In the fall and winter of 1981, riding at Pimlico and Delaware Park, she brought in more than 100. For the next two years, she led the standings at Atlantic City. She'd gallop horses from 6 to 9 A.M., race all day, drive to yet another track, and then ride from 7:30 to midnight. When a star like Angel Cordero Jr. showed up for a big race, she'd ask him to watch her ride, then study his technique. From Atlantic City, she progressed to Garden State and then Monmouth and the Meadowlands, and she kept winning: In 1987, she was the leading rider at both tracks.

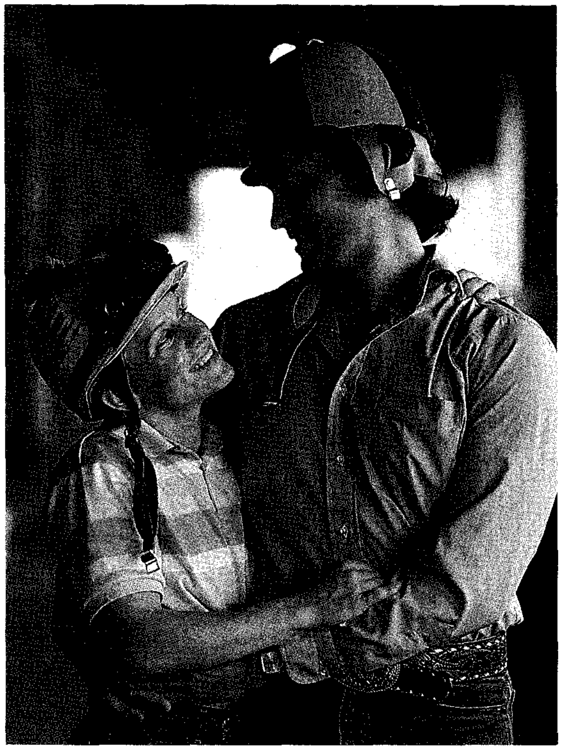
In New Jersey, many of her wins were for the so-called speed-figure trainers. These horsemen ignore such factors as breeding, "class," or how a horse placed in its last outing and consider only measurable elements: time, weight carried, wind speed, track condition, and ground covered. "One of their big tenets is saving ground," says Crist of the *Times*, "because they say that each path that a horse races off the rail costs that horse a length. So they instruct all their riders never to leave the rail, if possible, and Krone's very good at that. She's fearless about going through on the inside."

Speed-figure trainers "win a lot of races," says Krone. "If you ride horses that are alive in races, even if you get a bizarre set of instructions, it's easy to follow because the horse is competitive. So I push myself and tell 'em I'll do exactly what they want. They're obsessed by staying on the rail. And if you do something natural that you would do on another horse—like going around a horse in the turn—they might question it. So you have to say, 'Yeah, you're right.' I won't do that anymore. You have to be like two separate jockeys."

In the past, Krone had shipped in to ride at the New York tracks, but last December, she decided to make Aqueduct her winter base. She rented a house in Atlantic Beach and settled in with her fiancé, trainer Terry Gabriel, and her agent, Larry "Snake" Cooper ("I was kind of snaky in high school and it stuck").

"This is the best racing circuit in the world," she says of the New York tracks. "You can't mess up, because you're riding with perfect riders. The first time I came down the stretch with Angel Cordero, he rode so hard he was grunting all the way. And I'd never seen anything like that. And if you're trying to beat someone who's riding that hard, imagine twelve of them riding that hard."

Still, Krone won all winter; in March, she became the leading woman rider of all time. But the competition gets tougher in the spring, with the top jockeys and trainers in town. "Have you ever read *The Fountainhead*?" she asks. "It reminds me a lot of the track—where you're competing and you feel you could ride the horses and do as good a job as the people who are so-called leading riders here, and just 'cause of people's opinion you're not given the opportunity. Not because of the female thing—I've totally crossed that barrier—but because of who they are, because of their reputations." This year, anyway, the reputations proved too much for her. "It's just a business move," says Krone of shipping back to New Jersey. "You have to have momentum, and I expect that mine will pick up—I'll ride more horses." And though she decided to leave New York before her second injury, "leaving now is twice as good a decision because my momentum is even more off."



ON COURSE: *With fiancé Terry Gabriel.*

Krone decided to return to Monmouth partly because she gets 10 percent of her winning purses, a quarter of which she turns over to Snake Cooper; another 5 percent goes to her valet. She usually gets less than $500 for placing or showing, and when she finishes out of the money, she is paid just $45 for the ride.

IT'S 10:30 IN THE MORNING on her first day back, a sunny, warm day, and Julie Krone has been up for five hours. She's already ridden a half-dozen horses and talked to, at last count, 27 people—trainers, trainers' assistants, trainers' friends, other jockeys—letting everyone know she's back. Krone is single-minded about racing, and she works on her image—spunky, friendly, polite—as well as her riding. Rainy mornings, when the trainers don't send their horses out, she and Snake drop by the track anyway, cruising the barn area in his silver 280Z or her red Porsche, just to visit the horsemen.

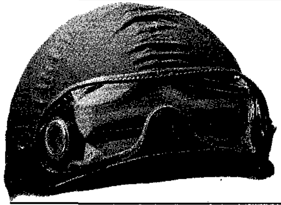
Just now, the plain, cinder-block jockeys' room is empty as Krone sits down to handicap the day's first "jump," a $45,000 claiming race. (The horses entered can be bought—or claimed—for a set price. The higher the price, the faster the horse. Claiming races force trainers to run their horses against the appropriate competition—if they send a good horse out against slower rivals, he's likely to be bought.) Spreading that morning's *Daily Racing Form* on a table, she turns her attention to the past-performance figures, the sacred hieroglyphs of horseplayers.

"I've ridden a lot of horses in here. I've ridden this horse, Magic Season," says Krone, as she writes ss—for "some speed"—next to the animal's name. "And this horse is obviously very fast," she continues, pointing to Dr. Pete, a dark-bay son of Peterhof and Dr. Feel Great. "See all these 1's?" Krone runs her finger down the "points of call"—the numbers that indicate a horse's position at each furlong pole. Dr. Pete won his first two starts and led his three latest races in the early going, finishing second each time. "He's got the speed, he's going to be in front. But he's moving up just a little, to 45 from 35." Despite the higher claiming price, Dr. Pete gets an s—"speed."

"Forli's Doctor, I've ridden him—he likes to be just off the pace. And he closes." Krone scribbles CLOSES on her program. "O.K. No Problem is a favorite, so we'll look at him. He lays off the pace and he closes." Krone then considers Silent Angle, trained by Anthony Dutrow. Another ss.

And what about her mount, Hold All Tricks, a dark-bay gelding listed as a 12–1 shot? "When he runs good he runs really good," she says, circling the two 1's in the finish column. "And when he doesn't. . . . " She pauses over a 5, a 6, and a 7. "Well, he runs good every other race. He should win today."

He doesn't. And neither does Mansions of Gold, her mount in the third. In fact, both horses run the kinds of races the *Form* dismisses with "no factor" or "outrun." Krone never even *sees* the front of the pack. In the fifth, there's a moment of hope. Riding a roan filly on the turf, Krone breaks well and heads to the front. Sitting in their grandstand box,



ALL THE RIGHT MOVES: *She must adapt herself to her mount and wring as much talent as she can from it—while going from 0 to 40 mph in less than three seconds.*

the horse's owner and trainer keep their binoculars trained on the animal as Krone hangs on to second down the backstretch and through the turn. Then, as the horses head for the finish line, the filly fades, running slower with every stride as the rest of the pack streams by. She crosses the wire twenty lengths behind the leader.

Back in the jockeys' room, Krone catches the replay with Chris Antley, another also-ran. Together, they watch themselves lose again, as veterans Jose Santos, Pat Day, and Jean Cruguet place first, second, and third. "Welcome to humbling Belmont," says Antley, who rode Private Terms in the Derby. "If you think you're good, come here." He gets up to walk away. "Well," he says, "these guys have to get old and die *someday.*"

IN THE LONG WAIT UNTIL HER next race, the ninth and last of the day, Krone recaps the fifth. As usual, she'd never sat on the horse until the post parade. In the minutes between "They're on the track" and "They're off!" she had to assess the mount's talent and temperament. Was it nervous? Sore? Lethargic? Did it hate to be near other horses?

In each race, Krone must adapt herself to her mount, using her hands, her voice, her seat, and her legs to soothe a nervous animal, wake up a docile one, and wring as much talent as she can from a colt's legs and muscles—all while going from 0 to 40 mph in less than three seconds. Then, for a minute or so, she and the horse are locked in time, barely thinking.

"Everything happens really quick," says Krone. "The power of the animal and the speed and the wind in your face—that's bulls---. It's really quick and aggressive and you're trying to win. And it's physically demanding. You pull up and you're sweating and your heart is pumping, and you've just risked your life or serious injury. And people forget that the dirt hurts."

The roan filly, she says, "was on the nervous side. Really sound. Bred for the turf. Her mother and father both loved it. She's had her best races when she's forwardly placed. There wasn't much speed in the race, so I knew she was set up for one of her better races."

SPEED THRILLS: *Krone and her Porsche.*

So Krone took her to the front?

"No, she took me. In the gate, she was real nervous, and she broke hard. She ran faster and harder at the beginning, when everyone else was running longer and easier, and then she diminished at the end. She'd mentally expelled herself and physically done herself out. But if you're working with a horse that's showing speed somewhere in a race, at least you're working with something. That's a little more encouraging."

As she talks, Krone leans forward and rests her shoulders against the table. A minute later, she pulls back and pokes at her left arm. "That hurts." Then she pulls up the sleeve of her racing turtleneck, exposing a small bruise on her upper arm left over from her fall. Krone stares at it. The arm and the bruise don't really seem to be *hers.* She talks about them as though they belong to someone else. And then she goes on, talking about her fishing vacation in the Everglades and about the time she went to Japan to race and ended up in the hospital with a 105-degree fever. Because she wanted to ride, Krone made the Japanese nurses sit her up in bed every day so she wouldn't be woozy when she finally climbed on a horse.

There are some things that Julie Krone does not want to talk about, and one of them is The Fight. Still, it is the kind of story that writers love—GIRL IN A FISTFIGHT!—and everyone asks. It happened at Monmouth two years ago, after Krone bottled up jockey Miguel Rujano in the backstretch. Krone won going away, and Rujano, feeling he'd been fouled, hit her in the head with his whip after the finish. (Rujano says he was actually trying to hit Krone's horse.)

During the post-race photo session, Krone noticed her ear was bleeding, and she interrupted the proceedings with a casual "Excuse me, I have to go hit someone." She walked over to the scales and punched the Panamanian in the nose. Witnesses say he punched her back, but Rujano denies it. "I didn't fight with her," says the jockey, who's currently riding at Garden State. "I threw her in the pool." Krone then threw a deck chair at *him.* Both riders were fined $100, and Rujano was suspended for five days.

THE NINTH IS A RACE only the serious horseplayers bother to stay for, hoping to recoup the days' losses with one last stroke of handicapping genius. And *they* stay inside and watch it on TV, so Belmont's great, green grandstand is all but vacant when Krone rides out in trainer-owner Oscar Barrera's brilliant pink-and-black silks. But Barrera's Attribute just doesn't have it today, and Krone again finishes far off the pace.

As the jockeys head back to their room, Pat Day, his jeans crisp and his sport shirt pressed, is on his way out, heading to Maryland for the Pimlico Special, a half-million-dollar extravaganza featuring the country's top older horses. "Safe trip," someone yells from the jocks' room. "Where you goin'?" asks Krone, her chest splattered with dirt, her face streaked, her blonde hair matted on her head.

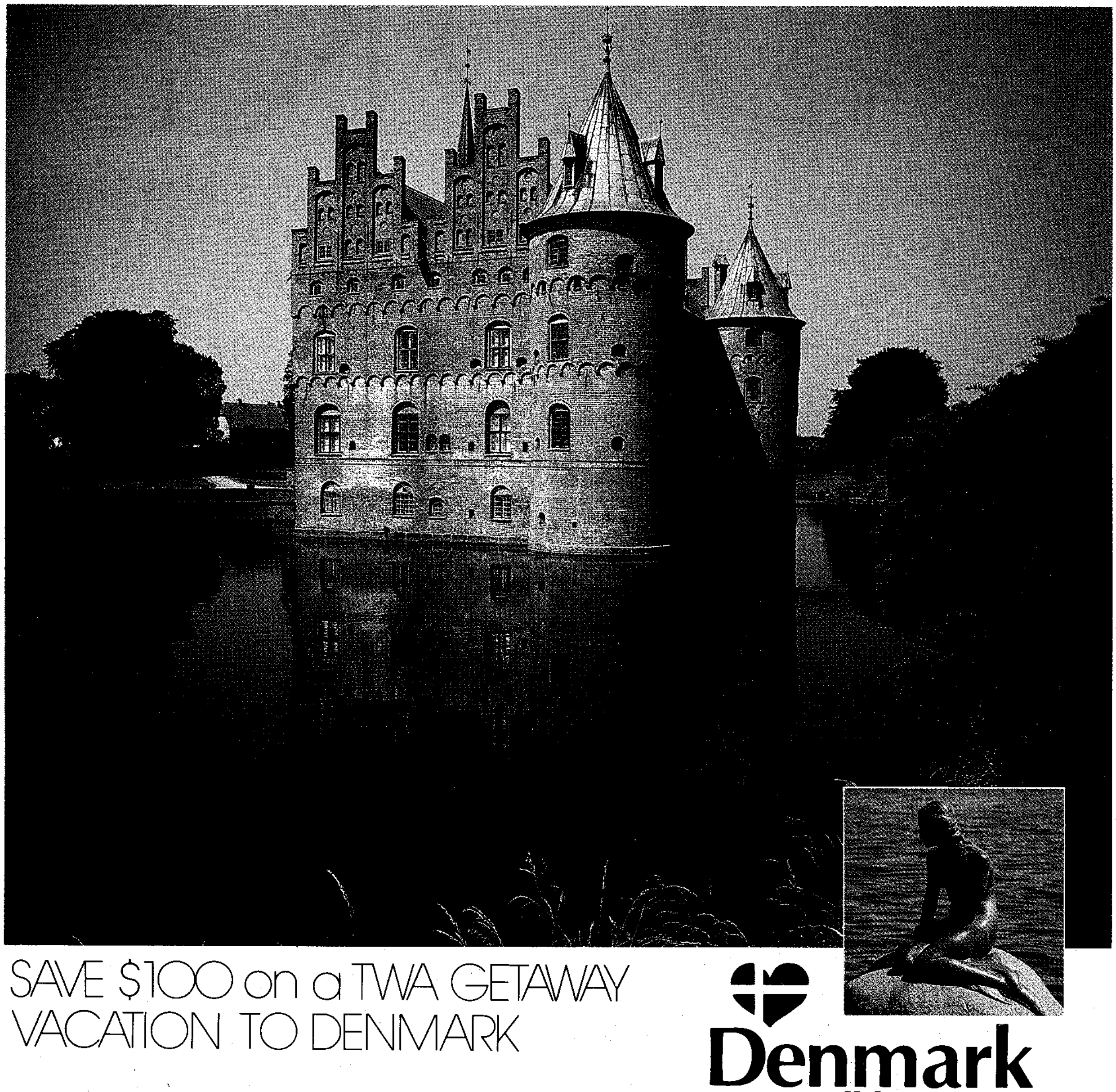
"To Pimlico, for the Special," says Day.

"Who ya riding?"

"Lost Code."

"Oh," says Krone, with a note of longing in her voice, as Day wheels his cart down the cinder-block hallway. And then she brightens. "Hey!" yells Julie Krone, winner of 1,240 lifetime races and none today. "Good luck!" ■

WE INVENTED ONCE UPON A TIME.



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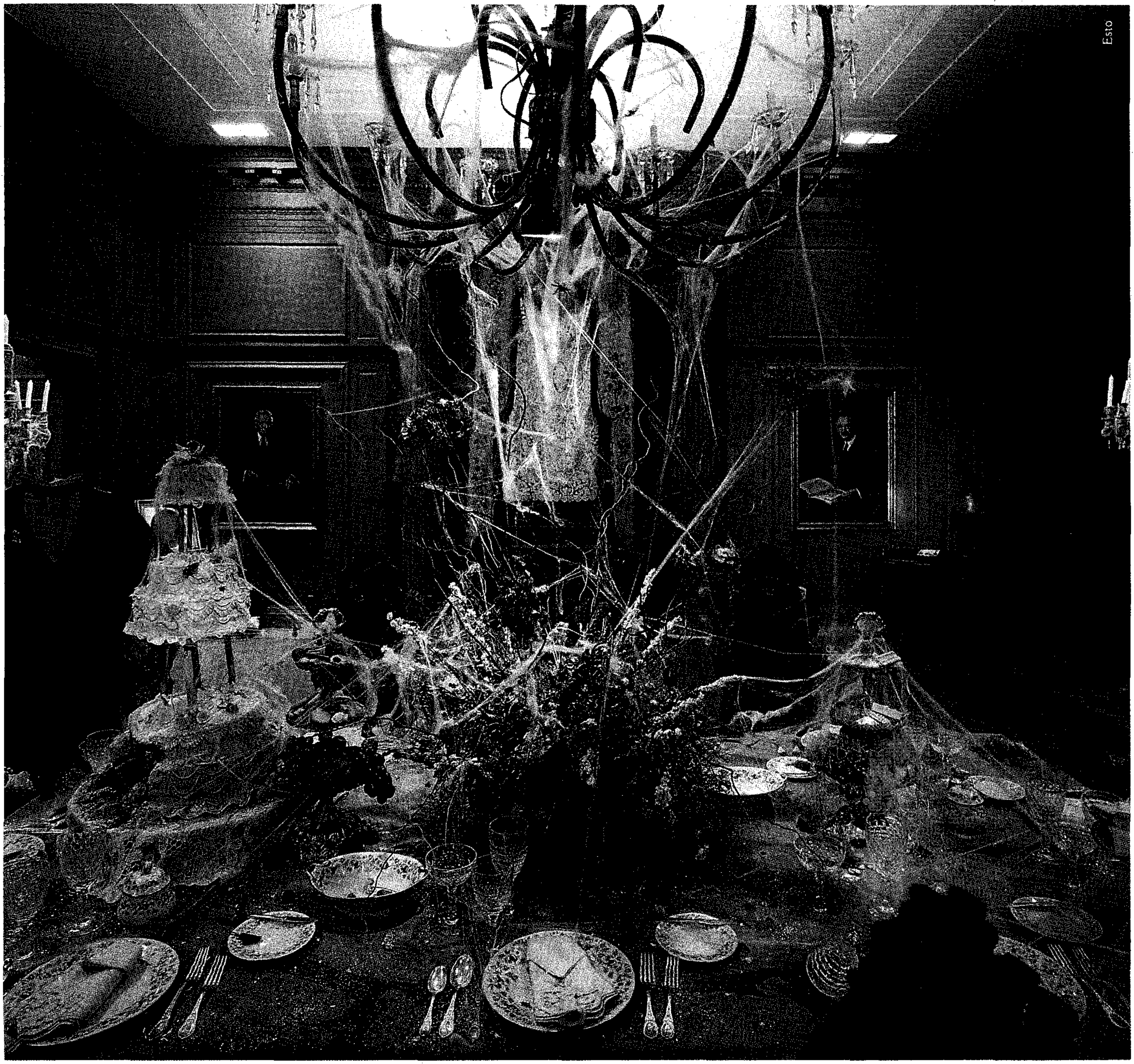
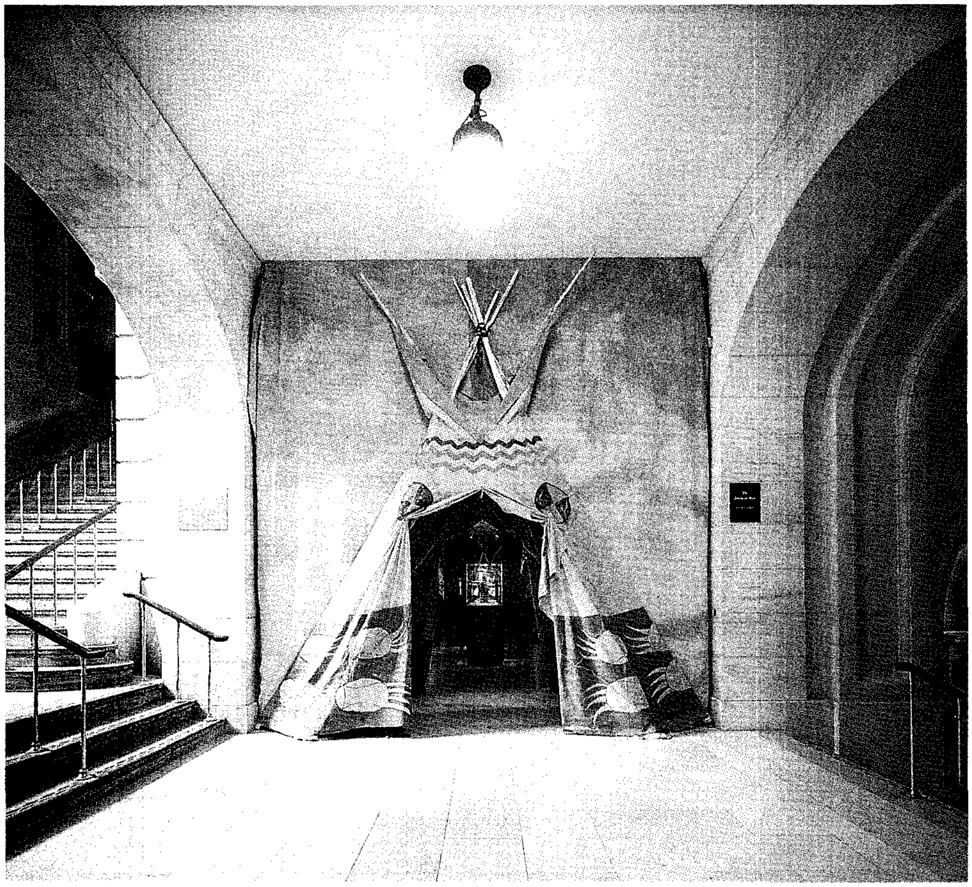
ONE FOR THE BOOKS



WHEN DR. RUTH WESTHEIMER WANDERED INTO MARIO BUATTA'S RENDITION OF MISS HAVISHAM'S DINING ROOM (SET UP, AMID DICKENS MEMORABILIA, IN THE BERG ROOM), SHE SAID, "IT ISN'T HEALTHY. THERE ARE PLENTY OF MEN OUT THERE; SHE SHOULDN'T WAIT."

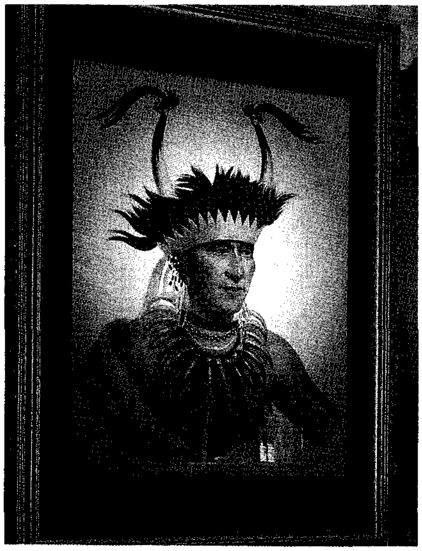
BY MARILYN BETHANY

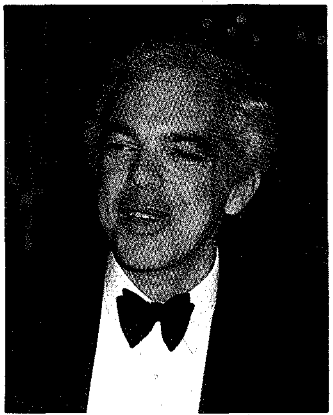


Photographed by

PETER AARON

When it comes to scaring up cash, nobody does it more stylishly than the New York Public Library. At this spring's big fund-raising gala—the Ten Treasures Dinner—luminaries from the worlds of fashion, food, and interior design created ten tableaux, each featuring a few remarkable morsels from the library's extensive stash. Who knew, for example, that the library harbors a





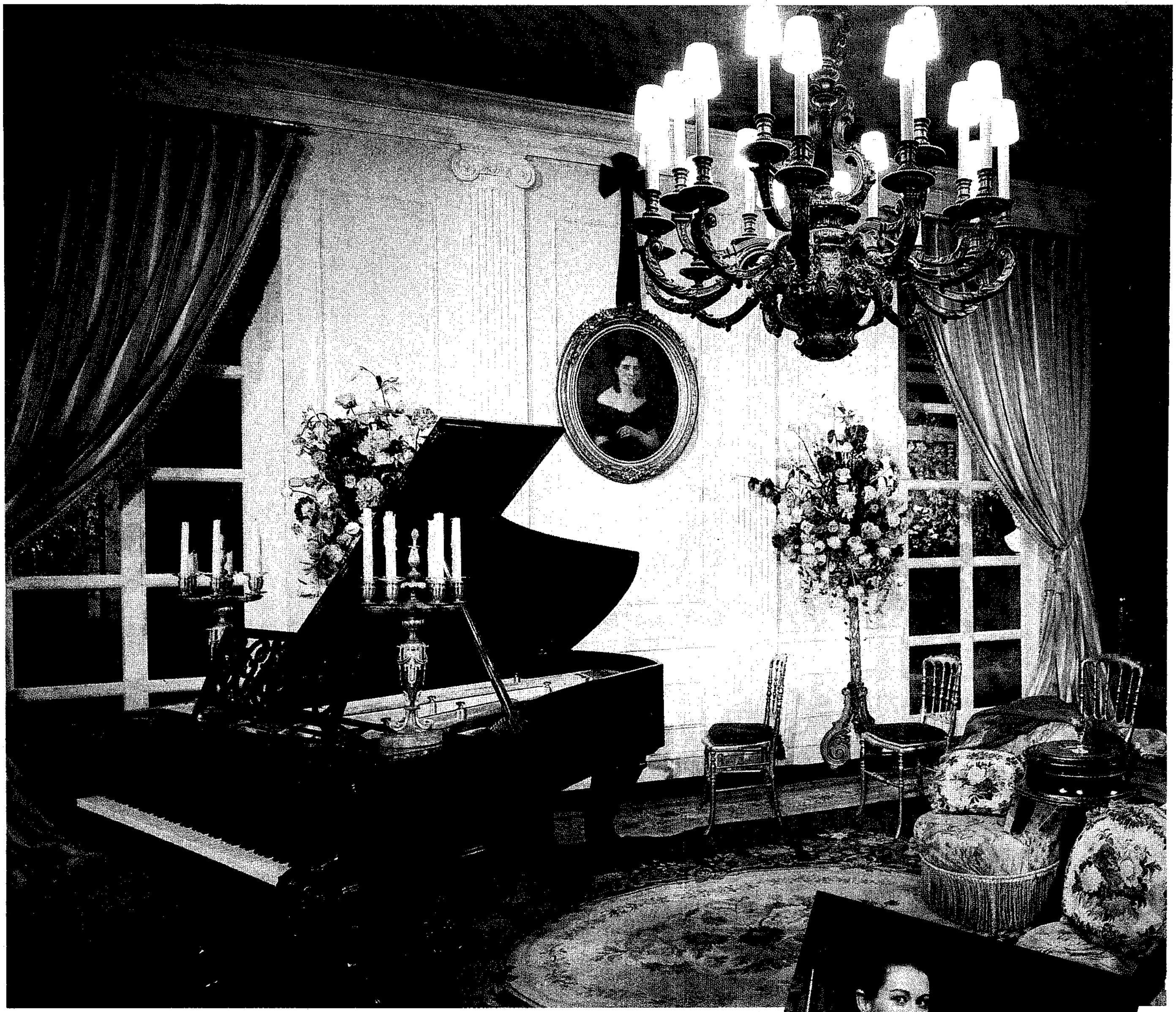
Ralph Lauren.

BEST WESTERNER RALPH LAUREN BUILT A GIANT WIGWAM (LEFT) ON THE LIBRARY'S SECOND FLOOR, AND INSIDE HE MADE US SEE ANEW THAT INSTITUTION'S SUPERB COLLECTION OF NINETEENTH-CENTURY DRAWINGS OF NATIVE AMERICANS BY GEORGE CATLIN AND OTHERS.

Nina Griscom.

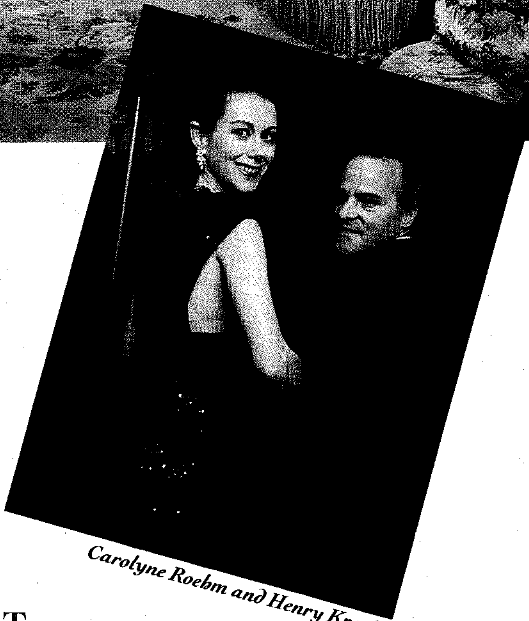
Annette Reed, Mercedes Kellogg (third from left), and Oscar de la Renta.

Photographs: right, Anthony Savignano/Ron Galella Ltd.



horde of more than 25,000 menus? Or that the literary lions guard Franz Liszt manuscripts and memorabilia in addition to all those volumes?

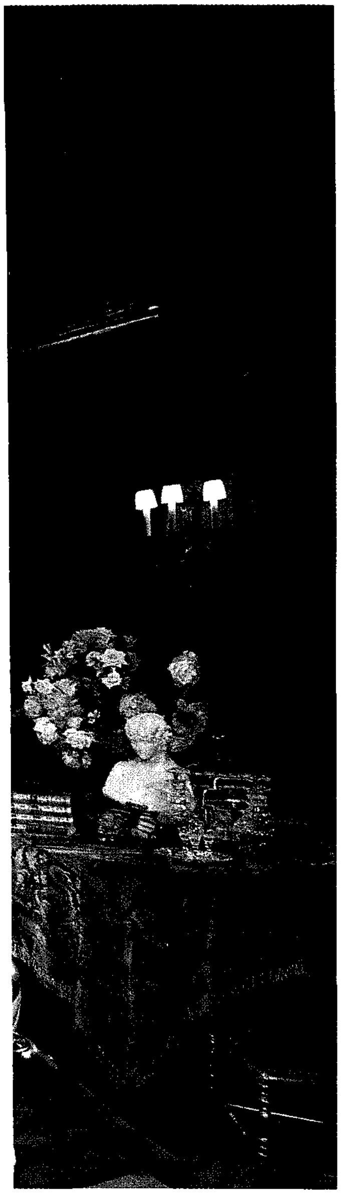
As for books, the library anticipates adding $13-million worth this year alone, so the $1.5 million raised that evening—while impressive for this sort of event—is really just a start.



Carolyne Roehm and Henry Kravis.

THE CENTERPIECE OF CAROLYNE ROEHM'S LISZT TABLEAU (ABOVE, FASHIONED WITH HELP FROM PHILIP BALOUN) IS AN 1876 ROSEWOOD CHICKERING GRAND PIANO LENT BY THE MUSEUM OF THE AMERICAN PIANO.

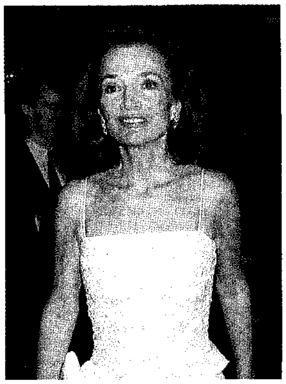
Photograph: bottom, Anthony Savignano/Ron Galella Ltd.



ONE FOR THE BOOKS

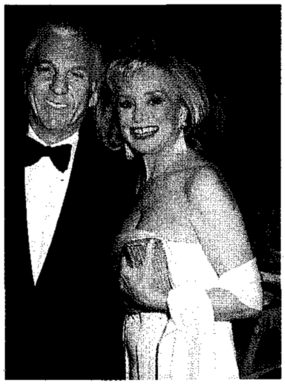
THIRTEEN HUNDRED REVELERS, LURED BY LIBRARY STALWARTS "BOOK" ASTOR AND ANNETTE "READ," ATE APPLE-SMOKED TURKEY AND WILD-RICE SALAD AMONG THE COLUMNS.

WE ARE WHAT WE EAT, ACCORDING TO THE LIBRARY, WHICH COLLECTS MENUS IN THE NAME OF SOCIAL HISTORY. RESTAURATEUR WARNER LEROY CREATED "A GLAMOROUS OLD NEW YORK EVENING" (BELOW), COMPLETE WITH DANCING FLAPPERS, MUSIC, CANDLE-LIGHT, AND AN ELABORATE PRESENTATION OF LOBSTERS.



Lee Radziwill.

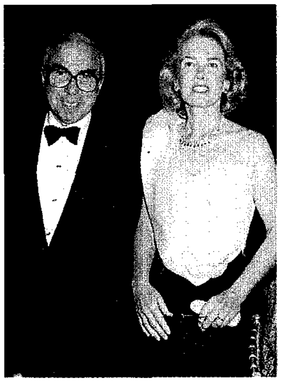
Lynn Wyatt, Veronica Hearst.



Merv Adelson, Barbara Walters.

Gayfryd Steinberg.

Norris Church.



Felix and Liz Rohatyn.

Photographs by Anthony Savignano/Ron Galella Ltd.

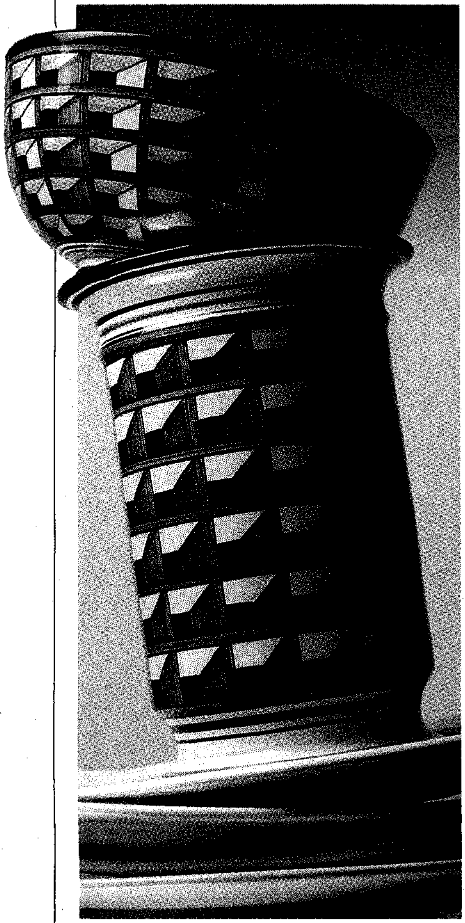
BEST BETS

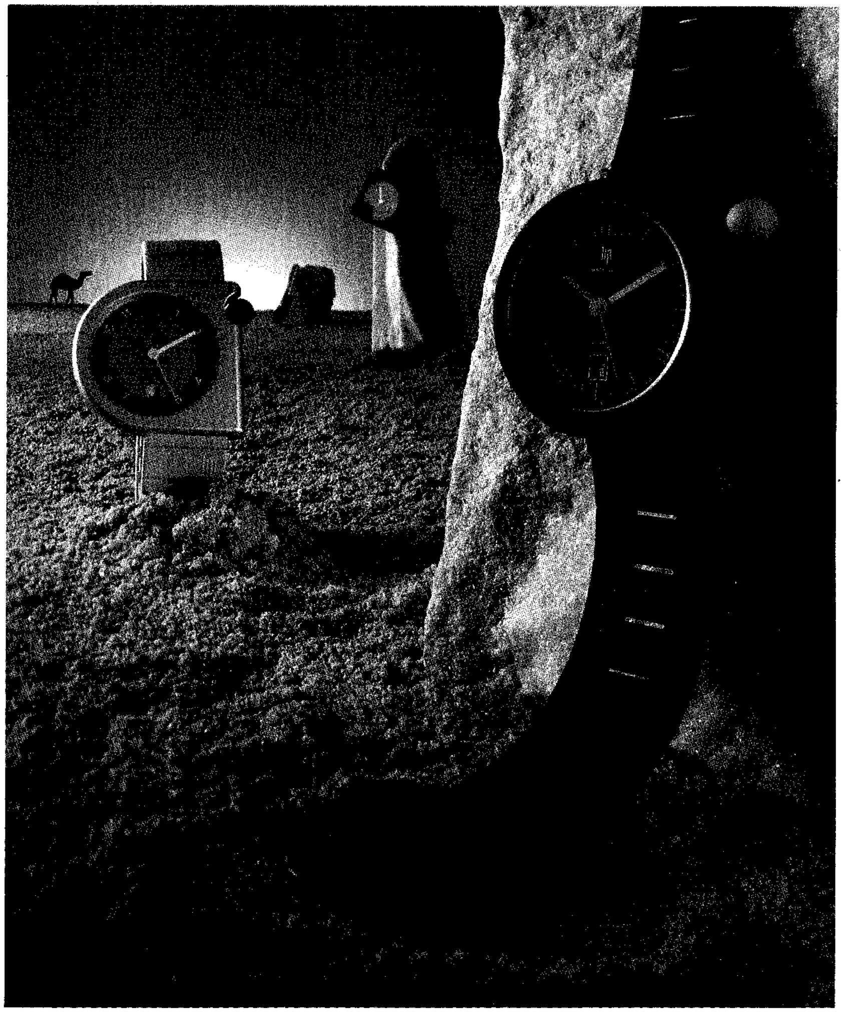
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Clay It Again

These exuberantly geometric bowls and vases come from Deruta, Italy, where they know about ceramics. The tiny Umbrian town, famous for majolica since the Renaissance, proves once again its winning ways with clay (vase, $125; bowl, $150).
BARNEYS NEW YORK/*Chelsea Passage*



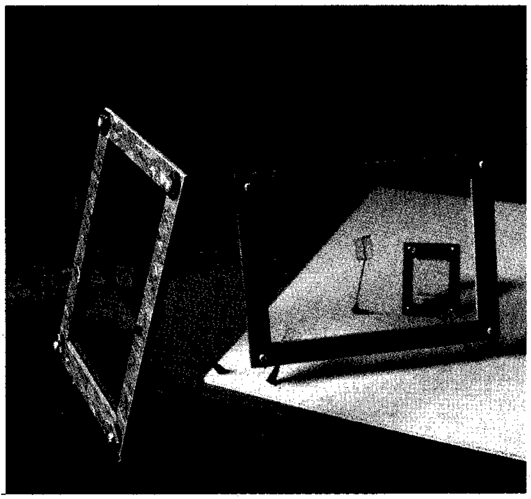


Wristy Business

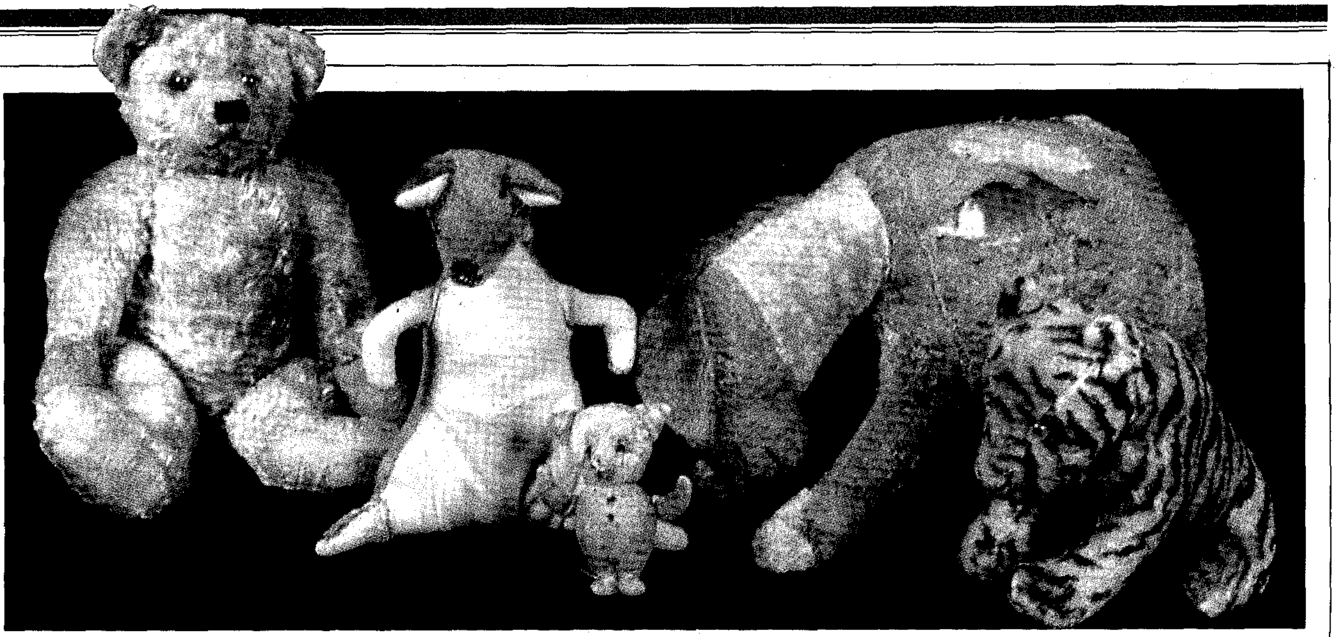
It's said that you can tell a man by his shoes and his watch. But we're not sure *what* you can tell when a man wears *these* watches. They're serious stuff—high-tech aluminum cases and rubber straps, left natural or oxidized mat-black—livened with wit, made in France by Lip, and based on a sixties design ($100).
CONRAN'S/*Under Glass/2248 Broadway, at 81st Street/873-9250*
STATE OF THE ART/*47 Greenwich Avenue/924-8973*

Frame to Please

California jewelry artist Thomas Ehlers has married the minimalist sensibility of the eighties to the favored material of the thirties and come up with linoleum frames that are barely there. But what *is* there—in sizes small enough to wear as a pin, large enough to hold a 5-by-7-inch photo—does its job with style ($25 to $60).
CONTRE-JOUR/*190 Columbus Avenue, near 68th Street/ 877-7900*



Photographs: top, Tony Cenicola; left, David Lawrence; bottom, Monica Stevenson.



Rhymes of the Heart

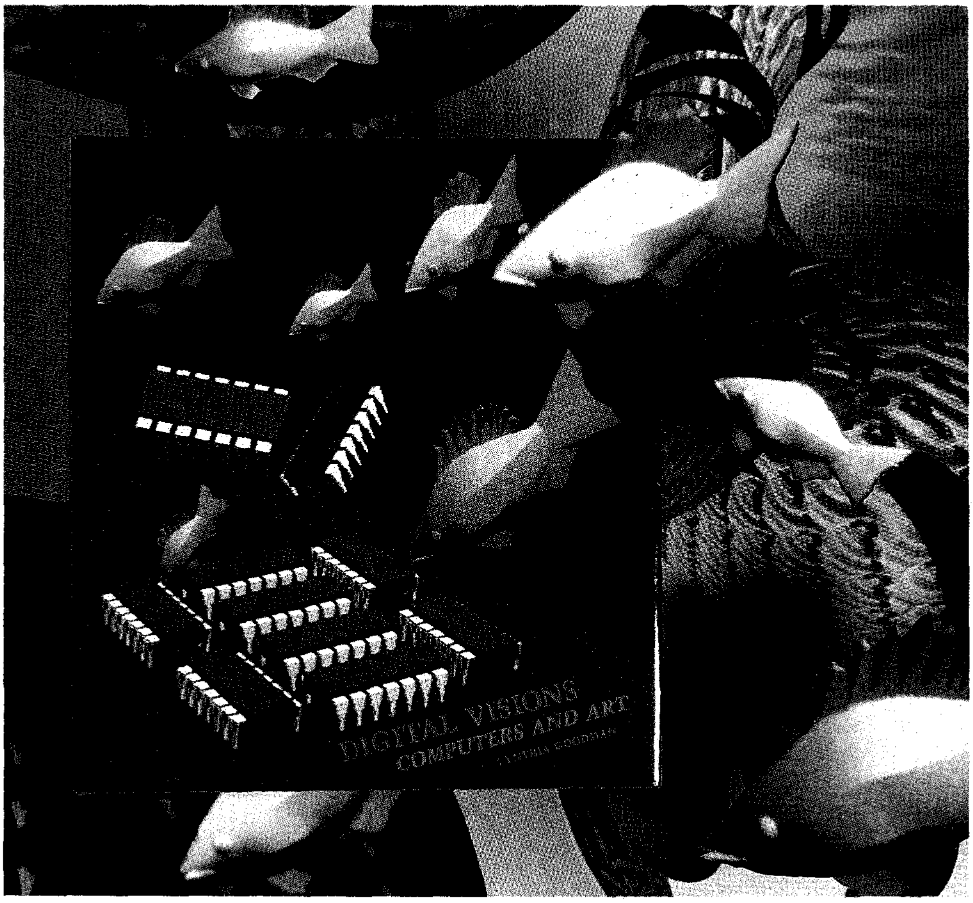
Patience and Fortitude, the regal duo who guard the 42nd Street Library, will surely be lionized when Mother Goose, Mary Poppins, the Velveteen Rabbit, and Babar inhabit their marbled halls. "Timeless Tales: Three Centuries of Children's Books from the New York Public Library" opens on Saturday with 200 manuscripts, rare editions, original art, and early illustrations—along with such treasures as the original stuffed animals that inspired A. A. Milne's Winnie the Pooh stories and the parrot-head-handled umbrella that was the model for Poppins's famed brolly. There are alphabet books and nursery rhymes, fables and adventure stories to delight babies and baby-boomers and their parents and grandparents.

"TIMELESS TALES: THREE CENTURIES OF CHILDREN'S BOOKS"/*The New York Public Library/Fifth Avenue and 42nd Street/221-7676/June 11 through September 3*

All the Byte Moves

Set artists down at a computer and you're not likely to get the printed word: Philip Pearlstein plays with electronic paint systems. George Nees creates reliefs cut out by a computer-controlled milling machine. Ronald Davis uses an opaque viewer to make paintings based on computer-generated images. Although art and technology may seem odd bedfellows, artists have always been comfortable with experimentation—just think of Leonardo da Vinci in the sixteenth century and painters' fascination with acrylics in our time. In *Digital Visions: Computers and Art,* art historian Cynthia Goodman recounts the first tentative liaison and today's enthusiastic embrace, and explores the computer's impact on the art-making process.

DIGITAL VISIONS: COMPUTERS AND ART/Harry N. Abrams, Inc./$29.95; $19.95 in paperback/The Shop in the Garden/590 Madison Avenue, at 57th Street/980-8544



Photographs: top, courtesy of New York Public Library; bottom, Monica Stevenson.

Cityscape/Carter Wiseman

THE NEW LOOK

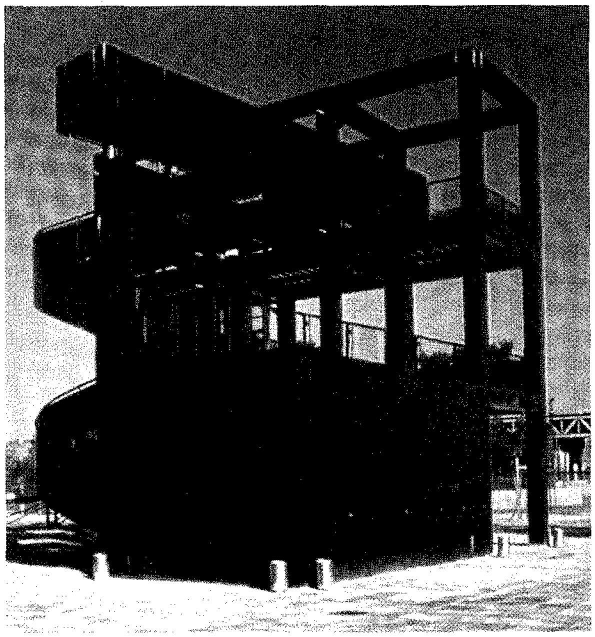
"...A few observers were betting on retro-modernism. But to their surprise, the drift is not back to order but to confusion..."

THE PLYWOOD PEDIMENTS AND APPLIquéd columns spawned by postmodernism have been peeling for a decent interval now, and a lot of people have been wondering what the next architectural style will be. A few observers were betting on "retro-modernism." But to their surprise, the drift is not back to order but on to confusion. The latest look in buildings is spiky, unstable, even blown up. And suddenly, legions of relatively youthful star architects with names like Stern, Gwathmey, and Graves are in peril of becoming media senior citizens.

The spirit of chic disarray can be sensed in a crop of exhibitions in the city. The Clocktower recently held one called "Present Tensions: 25 Years of Irreverence in Architecture." The Whitney Museum is gearing up for an extravaganza this summer on Frank Gehry, the California architect whose signature material is chain-link fencing. And the Museum of Modern Art later this month will give us "Deconstructivist Architecture," a roundup of work by architects who, according to the museum, are "obsessed with diagonals, arcs, and warped planes" and "intentionally violate the cubes and right angles of modernism."

The curator of record for the MOMA show is Philip Johnson, who, at 81, is still reveling in his role as label-maker of movements. He did much to codify the International style with a show he and Henry-Russell Hitchcock organized at MOMA in 1932. An assistant to Mies on the Seagram Building, he overthrew it all with the broken pediment on his AT&T Building and became godfather to Robert A. M. Stern, Michael Graves, and the other quasi-classical revivalists of the fleeting postmodern era. And he has now lassoed a disparate group of lesser-known talents and rented them a new corral.

The formal sources for what is already being called the Deconstructivist movement lie at least partly in Russian Constructivism of the twenties. But form is the least of what is going on now. More important to the emerging architectural arbiters are the intellectual aerobics inspired by the theories of fractal geometry, a technique for describing irregularly shaped objects with computers. Also popular as inspiration is the philosophy of Jacques Derrida, not to mention the theories of assorted French literary critics. The architectural wing of the Deconstructivist party is dead set against anything so tiresome as symmetry.



TSCHUMI'S FOLLY: *Parc de la Villette's* observatoire.

Some of the best-established design stars are likely to survive the new trend with their franchises intact. Stern, who with considerable skill has given the Ralph Lauren fantasy a comfy real-life setting through his steady updating of the Shingle style, has a solid future in his nostalgic condominium developments for upscale suburbanites and is doing a cautiously post-Johnson high rise in Boston. (In a delicious development for a former avant-gardist, Stern has also won a competition to design the Norman Rockwell Museum in Stockbridge, Massachusetts.) Richard Meier is edging away from his pristine Corbusian forms and is experimenting with colors other than white in the J. Paul Getty Center, in Los Angeles, and in a Bridgeport, Connecticut, office building. Charles Gwathmey and Robert Siegel, despite the continuing controversy over their proposed addition to the Guggenheim, are working on their first New York skyscraper and have just landed a new building for Harvard's Busch-Reisinger Museum. Michael Graves is in a more difficult position, however, having given historical allusion and picturesque effect such a lasting embrace. Perhaps it is appropriate that he should be busying himself with a multi-use convention complex for Disney's EPCOT Center, where overscaled sand castles will always be in vogue.

The successors to these familiar presences in the pages of the shelter magazines are not necessarily younger; they have just been out of sight for a while. Peter Eisenman, who was close to Johnson in the salad days of the thoroughly theoretical Institute for Architecture and Urban Studies, has stuck to his interest in fractal geometry long enough for it to become fashionable outside the academy. John Hejduk, dean of the architecture school at Cooper Union, has long made a point of avoiding designs that could be built. Indeed, a recent show of his work at the Max Protetch Gallery included schemes for "The Useless House," "The House of the Suicide," and "The House of the Suicide's Mother." But he has made a concession to construction with a Berlin housing project and is now being hauled into the Deconstructivist fold.

But the architect perhaps best positioned to assume leadership of the new pack is Bernard Tschumi, whose recent work is getting major public exposure in the "Grands Projets" show of nine projects done by various architects in Paris over the past decade. (The show is at the U.S. Custom House through July 3.) Recently appointed dean of Columbia's Graduate School of Architecture, Planning, and Preservation, the 44-year-old French-Swiss, New York–based Tschumi has lately been working in Europe. The French turned over to him the planning of Parc de la Villette, a 125-acre patch of a run-down neighborhood on the northeastern rim of Paris. In addition to overseeing the $200-million effort, he has de-

Photograph by J.M. Monthiers.

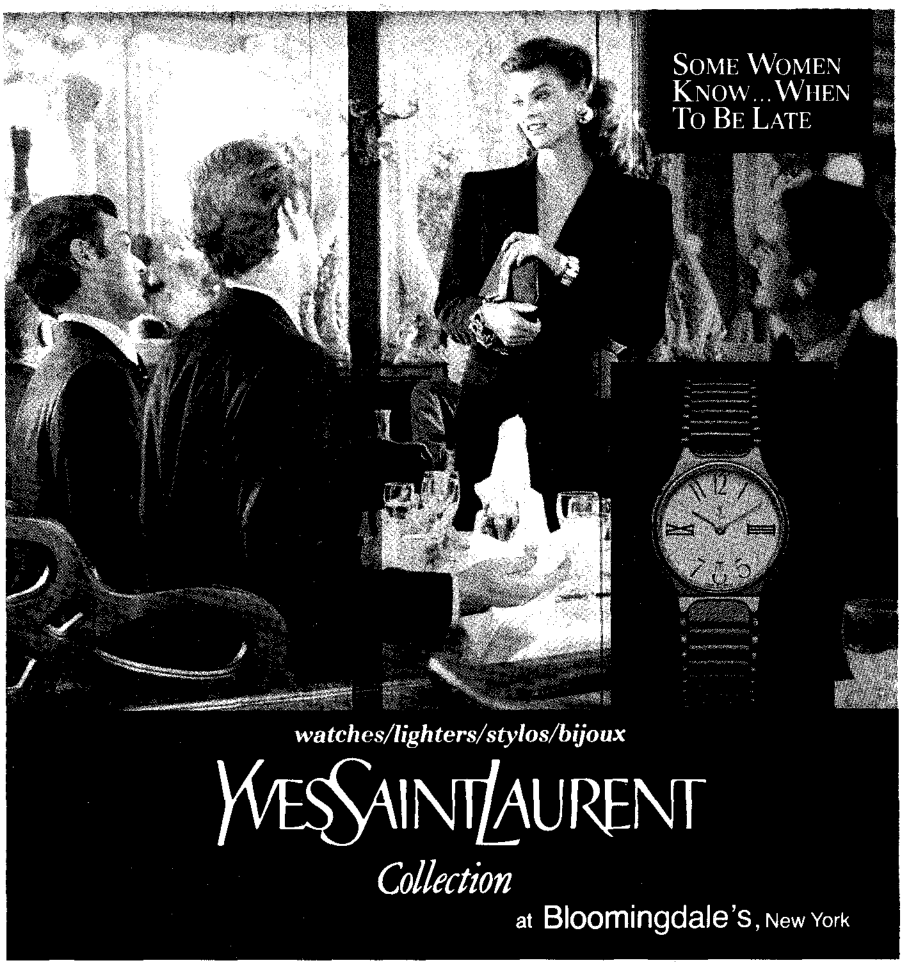
signed 30 small buildings that he describes as "follies"—jagged forms made of bright-red enameled-steel panels. They have no easily identifiable function, and Tschumi is delighted that the uses assigned to them—restaurant, video arcade, health club—have changed several times since he designed them. It just confirms his fundamental view that life is unpredictable and architecture should be, too.

Unpredictability is at the heart of what Tschumi and his varicolored colleagues are now doing. To dramatize his views, Tschumi is fond of displaying on a screen a colorful slide of an exploding star. He then explains that his follies at La Villette are "not 30 buildings but one building exploded on the site." Determined to pursue his art "at the limits," Tschumi declares that the world has so changed in recent years that "trying to make things fit just doesn't make sense." It is futile, he says, for someone to say that " 'this building means this.' Every interpretation contradicts the earlier ones. I would dispute the concept of a classic."

When architecture students listen to such pronouncements, their eyes glow as if with the true faith. But Tschumi's credo sounds perilously like some of the good-time philosophy of the sixties: My building's okay; your building's okay; let's do it in the road. Except there really *is* such a thing as quality. And living in buildings that simply express confusion is a sure way to get wet in a storm.

But if these students are ever confronted by a client who insists on a marketing strategy, let them look to Elder Johnson and his partner-heir, John Burgee. Having proposed four of the grimmest postmodern office buildings on record for the 42nd Street Redevelopment Project and then seen them threatened by partisans of traditional Times Square honky-tonk, they have found a way to have their châteaux and eat them, too. In what appears to be a concession to opponents of the buildings' massive ordinariness, Johnson's developer, Park Tower Realty, has recently agreed to embellish each of them with more than 12,000 square feet of illuminated signage in keeping with new regulations to preserve the wild-and-crazy spirit of the neighborhood. Don't you see? The last postmodern high rises have become, in a stroke, the first Deconstructivist skyscrapers.

Speaking of skyscrapers, the Seagram Building recently turned 30, making it eligible for landmark designation. Its present owners, the Teachers' Insurance and Annuity Association–College Retirement Equities Fund—instead of tarting it up with blinking billboards or trying to build a second tower on the plaza (in the style of Saint Bartholomew's Church, down the street)—have volunteered the building for landmark designation. That, at least, makes sense. ▬


SOME WOMEN KNOW...WHEN TO BE LATE
watches/lighters/stylos/bijoux
YVES SAINT LAURENT
Collection
at Bloomingdale's, New York

SUMMER'S OFF TO A HOT START.

JUNE 4 *Prairie Home Companion: The Second Annual Farewell Performance.* Lake Wobegon comes to life in Radio City Music Hall with your host Garrison Keillor. Also on AM 83. *8-10 PM LIVE*

JUNE 13 *Live From the Cafe Carlyle.* Bobby Short, Barbara Carroll, Cy Coleman, Charles Strouse and Jo Sullivan bid Happy Birthdays to six great American songwriters: Coleman, Loesser, Loewe, Porter, Rodgers and Strouse. *7:30-9:30 PM LIVE*

JUNE 16 *Bloomsday.* WNYC's own Steve Post joins 50 prominent actors including John Shea, Geraldine Fitzgerald and Jerry Stiller in a seventeen-hour marathon presentation of James Joyce's ULYSSES, broadcast from Symphony Space. *8 AM-1 AM LIVE*

JUNE 24 *JVC All-Star Jam Session.* Dust off your scat and join us for the star-studded kick-off to the JVC Jazz Festival 1988. Brought to you direct from Gracie Mansion. *1-2 PM LIVE*

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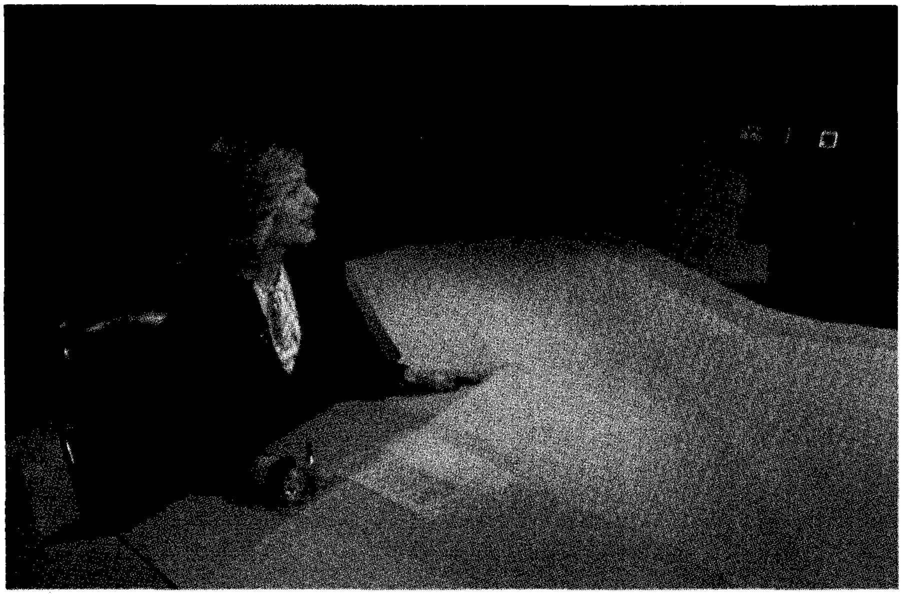
Books/Rhoda Koenig, Michael M. Thomas

ALL THAT GLISTERS

"...Gwenda Blair's account of Jessica Savitch's unhappy life is absorbing, if too detailed. Nelson Aldrich explains old money..."



BROADCAST BLUES: Almost Golden *puts Savitch on the spot.*

Almost Golden: Jessica Savitch and the Selling of Television News, *by Gwenda Blair. Simon & Schuster; 352 pages; $18.95.*

NETWORK NEWS BROADCASTING OFFERS one of America's greatest chances for status and glory, a fact that early on attracted Jessica Savitch, the child of a downwardly mobile family. It also carries a great potential for embarrassment and disaster, as she learned one night in 1983, when more than 10 million people watched her go to pieces during a recital of the news, a mishap she attributed to the effects of a sedative taken to ease her recovery from surgery. Colleagues, though, suspected that Savitch had been in the grip of a more recreational drug—a suspicion, as Gwenda Blair shows, that was well founded. This uneven, obsessive, but mainly quite interesting book shows how both Savitch's success and her fall from grace were products of television's contempt for reality.

To dispense first with the myth that the NBC honchos drove Savitch into drug-induced hysteria—she was always a rather nervous filly. Her father's death, when she was twelve, plunged the family from comfortable, protected circumstances to a grubby lower-middle-class life in Margate, New Jersey. She continually sought a father replacement, but her first marriage, to an older businessman, ended in divorce after eleven months, and her second, to a bisexual gynecologist (dependent, as she was, on amphetamines), came to an end after only four months, with his suicide. Savitch's other important relationship was a ten-year liaison with a producer who promised marriage but delivered only emotional storms and physical violence. In college she was anorectic and prone to anxiety attacks; at the local stations where she worked before joining the network, she would scream and cry and smash furniture when someone got in her way. It seems to have been inevitable that, by the time she became an NBC anchorwoman, her purse would be filled with painkillers and that what she would imbibe through a straw wouldn't be Coca-Cola.

Yet the network, as Blair makes plain, bore a heavy responsibility for Savitch's crack-up. "It wasn't her fault," says former NBC News president Reuven Frank, "some damn fool hired her." Savitch's qualifications for the post were her looks and popularity; most of her reporting experience had been in soft features. Immediately after being hired, however, she was expected to be an expert in national and international politics. Beneath her veneer of cool authority was the panic of a substitute teacher desperately cramming to keep ahead of an audience of millions. Though Savitch's salary had risen from $7,000 at her first broadcasting job, in 1971, to $265,000 in 1980, she was a failure, and she knew it. Only her viewer appeal kept her from being fired; instead, she was given fewer and briefer assignments and was disliked and ignored by most of her colleagues for her incompetence and high-handed ways.

Gwenda Blair's account of Savitch's short, unhappy life—she died in 1983, along with her beau, New York *Post* executive Martin Fischbein, in a car accident that was unrelated to drug-taking—is most absorbing when she deals with the politics and personalities of NBC and the increasing power and trivialization of television news. Blair has talked to an enormous number of people, and her reconstructions are astute and convincing, but she is a terrible detail fetishist—I shouldn't think even deep-dyed news junkies want to know Savitch's boyfriend's favorite desserts, or the hobby of a weatherman who died before Savitch came to work for his station. She also spends far too much time on Savitch's early life and career and lards her prose with such bizarrely banal statements as "It was okay for a good girl to admit she thought James Dean and Elvis were cute, but only as long as she wore a bra that molded her breasts into perfect cones," an observation that ill accords with the previous sentence's thought, "For good kids like Jessica, the main goal in life was not to stick out."

Though Blair deplores the superficiality of the news, she never indicates that this problem is not limited to television. For all the networks' deficiencies, they do bring facts and informed comment to people who would never guess from their local newspapers that there is such a place as Europe. Nor does she give enough of a voice to those at whose door the blame for television's problems must ultimately be laid. Savitch's fans, Blair says, "tended to pick her as the most trustworthy dispenser of journalistic truth for reasons ranging from 'I'd like to invite her over for coffee' to 'I'd like her to be my friend.'" A nation of nursery-school tots and Eleanor Rigbys gets no more than it deserves if that is all it de-

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Old Money: The Making of America's Upper Class, by *Nelson W. Aldrich Jr. Knopf; 297 pages; $19.95.*

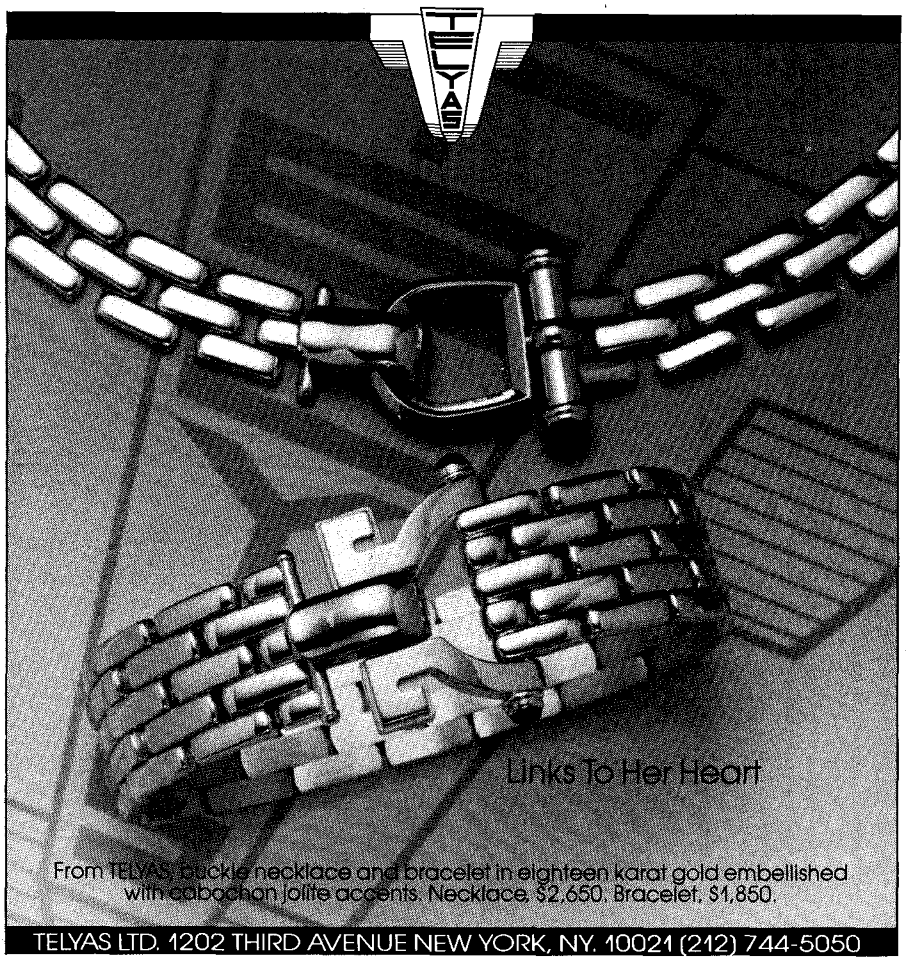
THERE IS AN INTENSE INTEREST RIGHT now in the subject of the Wasp oligarchy and its apparent collapse. Of the works on generational money that have recently been published, including Lewis Lapham's *Money and Class in America* and Michael P. Allen's *The Founding Fortunes,* I find Nelson Aldrich's contribution easily the most enjoyable and illuminating.

His *Old Money* is only incidentally a work of "social science." Aldrich understands that social classes come to grief on battlefields specific in topography, with weapons and tactics particular to time and place. It is therefore as useless to seek universal, Aristotelian lessons from a comparison of the present time with the Gilded Age as it is to seek to draw undying military truths by harmonizing Thermopylae with Gettysburg. Aldrich doesn't try this *too* much, so that what there is in this book of apothegmatic "wisdom" is of an agreeable, scattershot nature that doesn't get in the way of his pungent and perceptive firsthand observations.

Just as every ax murderer was once someone's babbling baby boy, so were, in their time, the ancestral dollars and cents of every Old Money fortune New Money, the handiwork of Aldrich's "Market Man," the mythic figure who seeks to become Old Money, and often does. One such transmutation was managed by Aldrich's great-grandfather, the Rhode Island senator, as sly a boots as ever put down roots, nourished them with sharp dealing, and watched a dynasty sprout like a bean stalk. Aldrich's opening pages on his great-grandfather set the book's tone and display its many felicities, including some very handsome writing.

Here is the birth of that society, first called "Wasp" in 1964 by E. Digby Baltzell, of which the incumbent vice-president is the dreary tag end. It came to social, political, and financial sovereignty in the late 1860s, when the piety of Old Boston was conflated with the genius of J. Pierpont Morgan; it stayed in the saddle through the era of Eisenhower; and now it is pretty much kaput. In the course of its rise, it raised as monuments to its perpetuation certain institutions, some principally educational, that are regarded as among the fairest flowers of American culture, and others, purely social, that may have done more in the long run to undo than to enhance their begetters.

It is a class now evidently in retreat. Twenty-five years ago, its temples gleamed white and unassailable; now



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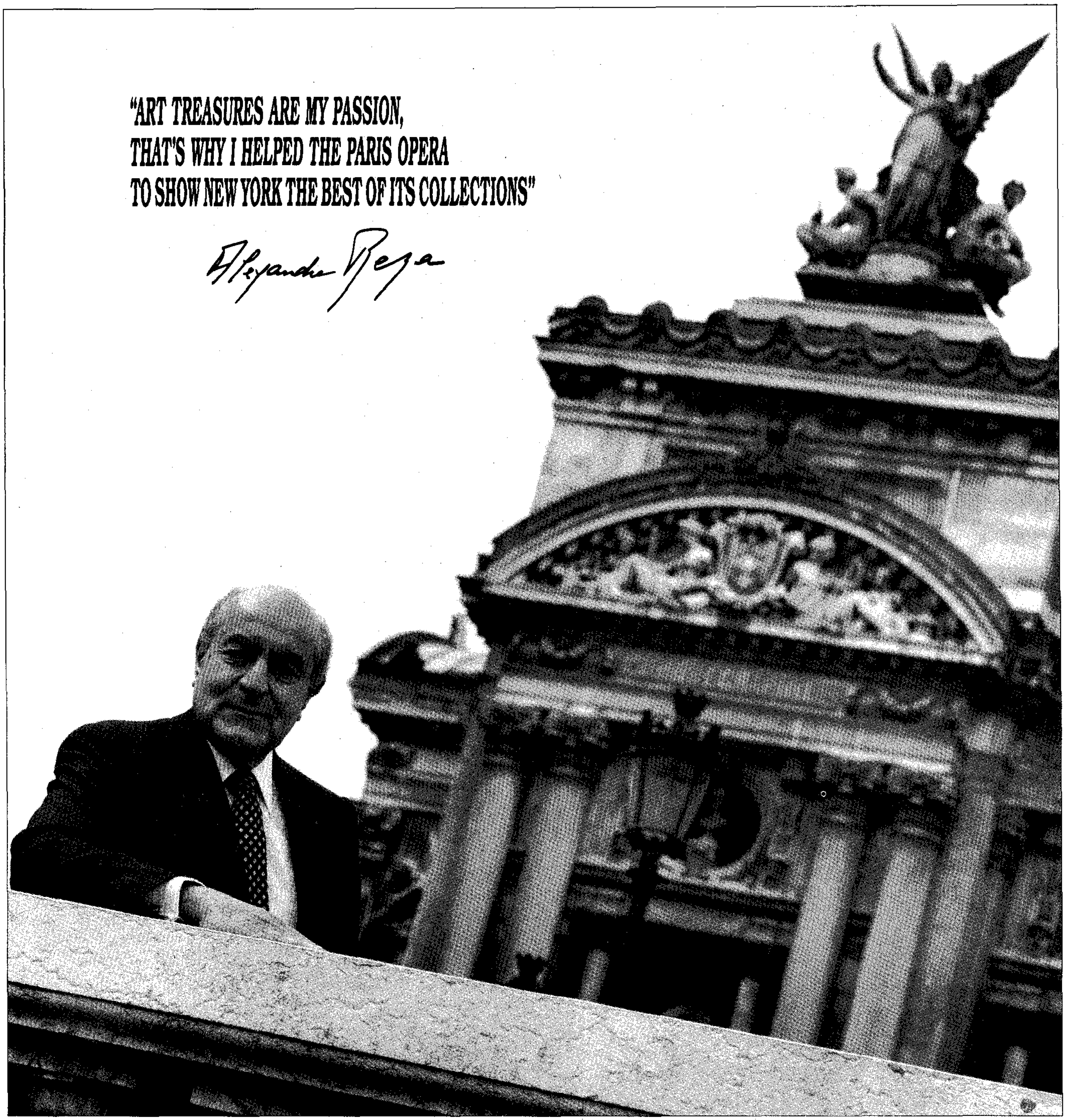
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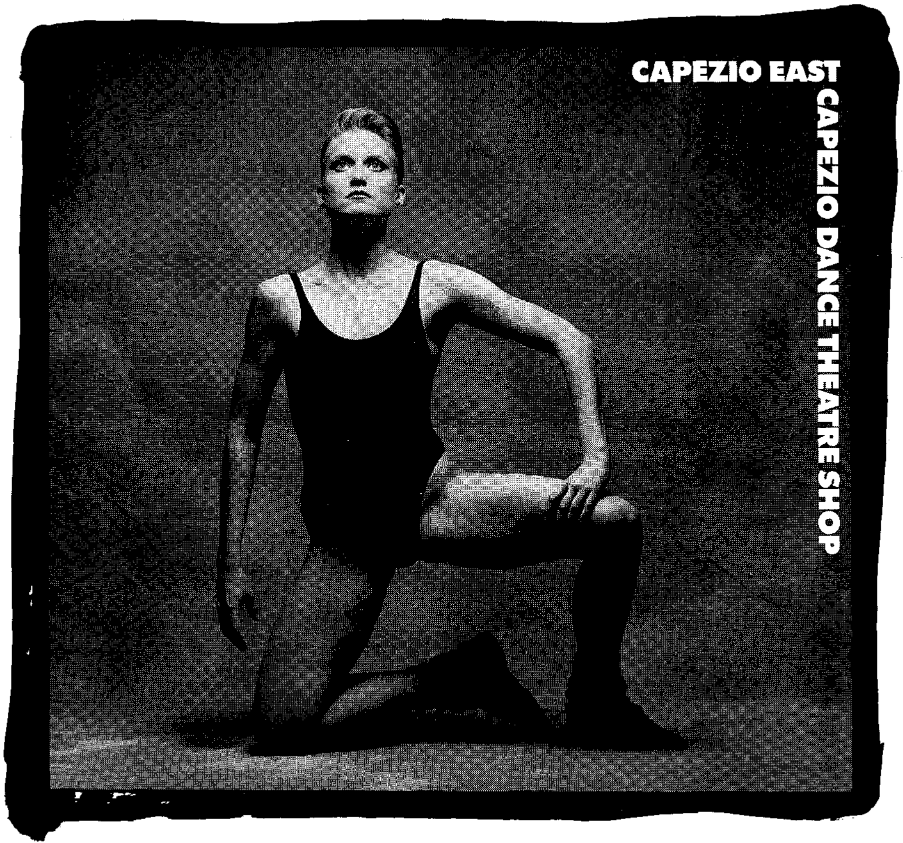

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their shards are trampled underfoot by Aldrich's "Market Man," who reigns ascendant. Aldrich asks "Why?" and makes it clear that he thinks (and I agree with him) that the genus Wasp conspired at its own immolation.

He comes at the question from many angles; most of his reasoning I find convincing, especially when it illustrates the fundamental truth that the older money gets, the less it is respected, particularly by those who have had little or no hand in making it. Part of this suicidal *lèse d'argent* is snobbery, part distraction, part a product of a certain kind of education.

To Aldrich's undying credit, he does not belabor the parallels with the *ancien régime* and such but sticks within the context he was bred to know. It is clear that his experience of his caste has not been altogether pleasurable or remunerative, yet he bears it no particular ill will, which spares the reader the high whine that disfigures Lapham's otherwise eloquent dissection. He asks some interesting questions—why the Wasp proclivity for war, for example—and he comes up with interesting answers.

No class is allowed to linger on the throne a second longer than history intends, which is perhaps why history sees to it that we persistently ignore our past. The key to money-spinning has passed to a new group. In time-honored fashion, although with a nostalgic excessiveness for which there seems no precedent, and with the inspiriting collaboration of Ralph Lauren and a host of arriviste decorators, the new fortunes are busily appropriating the accepted attributes of privilege, the notionally legitimizing trappings of the past. More than any other writer I know, Aldrich explains why their victory has been not only complete but surprisingly easy.

This is the real point of the book, which is also in some ways heartbreaking. One of the iconic figures of *Old Money,* the immortal Charles W. Eliot, president of Harvard, justified the transfer of power by noting the culture's ineradicable need for a fresh supply of "pure, gentle, magnanimous, and refined persons"; I am at pains to imagine he had Donald Trump in mind. —M.M.T.

BY OUR CONTRIBUTORS

Blue Blood: The Story of Rebekah Harkness and How One of the Richest Families in the World Descended Into Drugs, Madness, Suicide, and Violence, *by Craig Unger. Morrow; 432 pages; $19.95.*

The Field Guide to Home Buying in America, *by Stephen Pollan, Mark Levine, and Michael Pollan. Fireside/Simon & Schuster; 256 pages; $8.95.*

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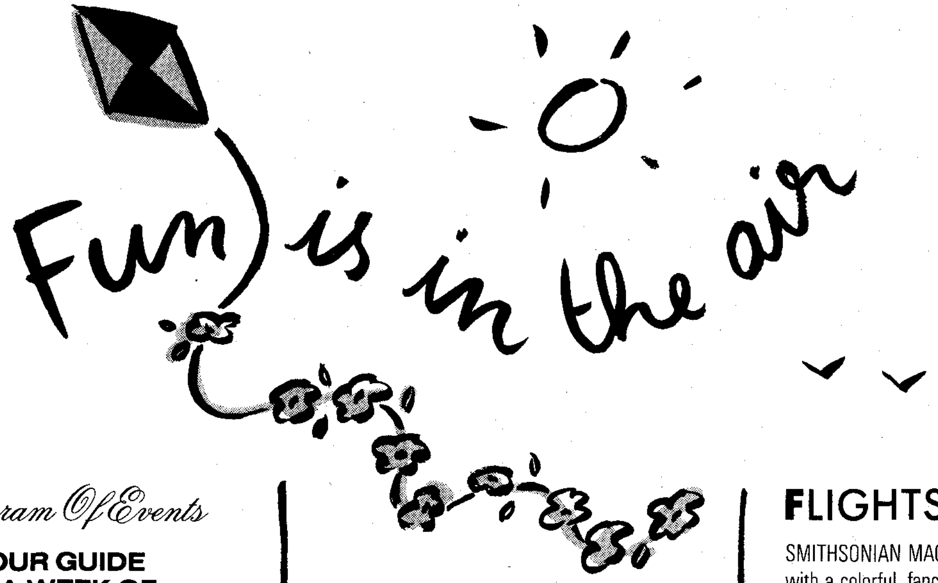
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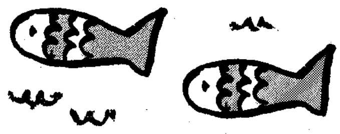

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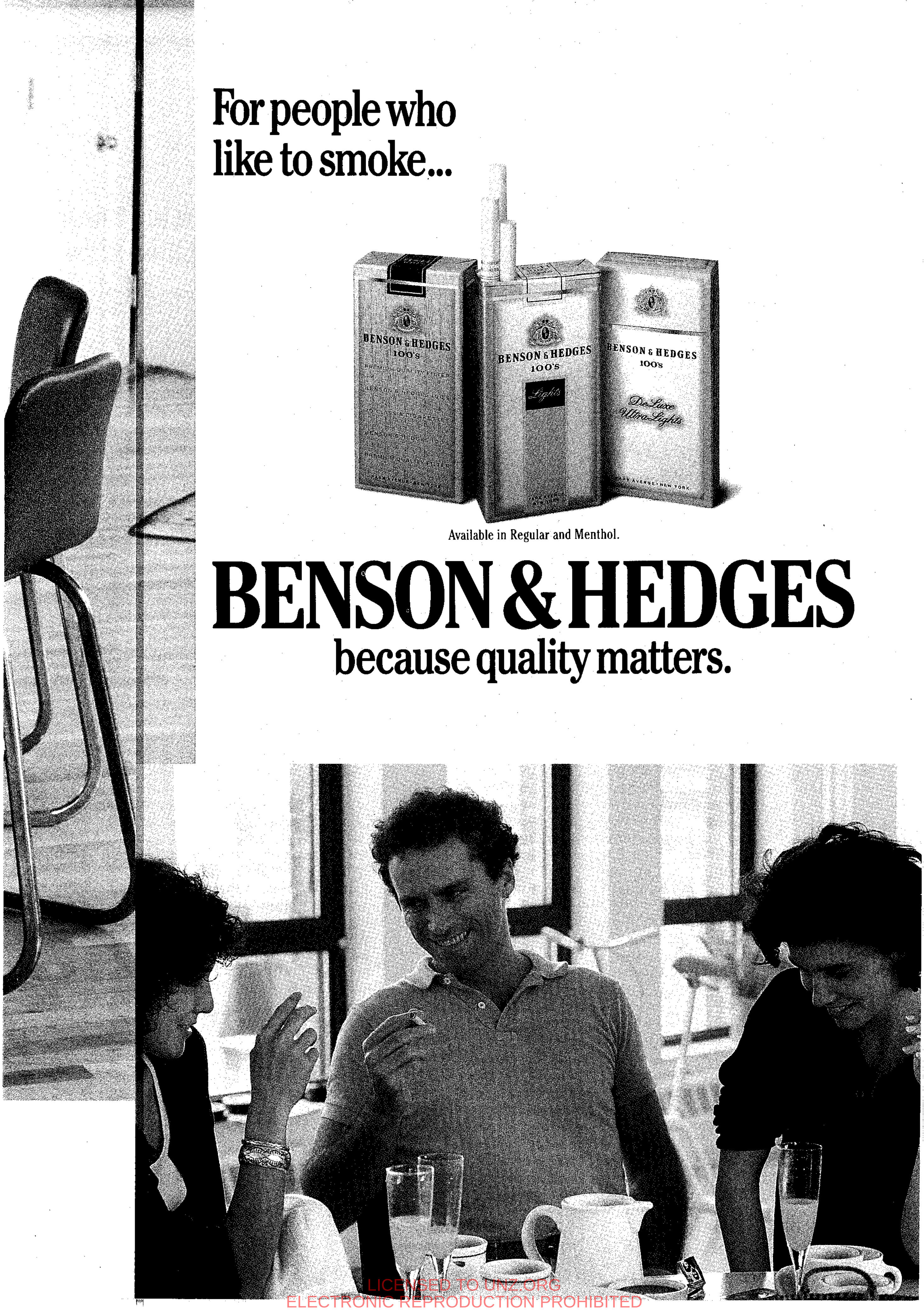
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BOY'S TOWN

> "...*Big,* starring Tom Hanks, moves easily and surely. Director Penny Marshall establishes intimacy with adults as well as kids..."

GROWING PAINS: *Hanks and Elizabeth Perkins.*

JOSH BASKIN (DAVID MOSCOW), A TWELVE-year-old boy living in New Jersey, just across the bridge, can't get anywhere with a girl he has a crush on—she's bigger than he is and seems older. She wants no part of a kid in a baseball jacket who's good at computer games. Josh is very tired of being twelve. Wandering around an amusement park, he puts a quarter into an old glass-boxed "wishing machine"—Zoltar, it's called. And Zoltar, a carved wooden statue with a turban, opens its cavernous mouth and delivers. Josh gets his wish. When he wakes up the next morning, he no longer fits in his bunk bed. His brain hasn't changed, or his character, but his body has turned into Tom Hanks.

Big moves easily and surely, without any haste or elbow-in-the-ribs tension. Directing her second movie, Penny Marshall (for many years Laverne on *Laverne & Shirley*) establishes intimacy with all the characters, adults as well as kids, and she has a gracious touch. Written by Gary Ross and Anne Spielberg, the movie is both a comedy in the benign body-snatching genre, like *All of Me,* and a satire on corporate gamesmanship and sexual mores. It doesn't have the wild slapstick highs of the Steve Martin–Lily Tomlin classic or the lyrical glories of *Splash,* but it's one of the few recent fantasy-comedies that stay delicate and close to what their characters are feeling right to the end.

Josh terrifies his mother—no matter what he says, she can't see in the 35-year-old man before her a trace of her son. She thinks this stranger has kidnapped her boy. So Josh leaves home and with the help of a friend, Billy (Jared Rushton), who is still twelve, takes a room in a Times Square hotel. What happens is obvious, yet subtle in execution: A boy, suddenly living in a man's body, struggles to use what he knows and feels to master the world. Part of his difficulty is that he forgets that when people look at him, they see only a fellow with a puzzled expression. They don't treat him as a child but as some sort of grown-up innocent with strangely fresh perceptions. The joke, of course, is that the world conforms to *him.* The filmmakers have embraced an old satirical idea: Innocence outwits sophistication.

Josh gets a job as a computer operator at a toy company, but he understands toys—and what kids want out of toys—so well that everyone thinks he's a genius. Soon he's sitting in a posh office, playing with robots and tractors all day. Unwittingly, he beats an aggressive climber, Paul Davenport (John Heard), in a brutal corporate competition for the approval of the boss, MacMillan (Robert Loggia). At F.A.O. Schwarz, he runs into MacMillan, and they dance together on a gigantic electronic piano, their feet pounding out the notes of "Heart and Soul"—a scene of communion that made me nostalgic for Hollywood musicals.

Tom Hanks is probably the only actor in movies who could pull off this stuff without mugging too much. Boyishness comes naturally to him—that's part of his appeal in any role. He has small, fleshy lips, arched eyebrows, and rounded eyes—he looks like a young and graceful clown. But this time he uses his legs with more spring than usual while keeping his shoulders stiff. He shambles and shrugs and kicks a lot, and mimes the way a boy, going slack sometimes, doesn't quite use all his body expressively. He's right on target—playing the kid at twelve, not fifteen or eighteen. And as Josh, who's very smart, learns the adult world, Hanks makes him more relaxed but keeps a wide-eyed response to everything.

Penny Marshall has found the right girl for him—Elizabeth Perkins, who plays Susan, a hard-driving, calculating company player, a woman so clenched and guarded in the office that she seems to be reading her own words in the air as they leave her mouth. Susan discards the grindingly competitive Paul Davenport as her lover and sets her cap for Josh—he's a man on the way up, and since he doesn't say anything about his age, she thinks he's just... direct. On a date, dressed in black velvet, with diamonds hanging from her ears—every inch a corporate Cleopatra—she enters his toy-filled loft, where Josh thinks she's come for a sleep-over. Perkins then has her finest moment: Urged onto a trampoline by Hanks, she tries to appear knowing and sophisticated—as if trampoline exercises were the latest in hip seduction rituals—and slowly bounces up and down, her face rigid, like Nancy Reagan trying to be a good sport. Then she loosens up and soars. According to *Big,* what every woman wants is a man as playful and unneurotic as a boy—a man who will turn her into a girl. That's hardly what women have been saying recently, but in the theater, when I looked around, all the women were grinning at the screen. ■

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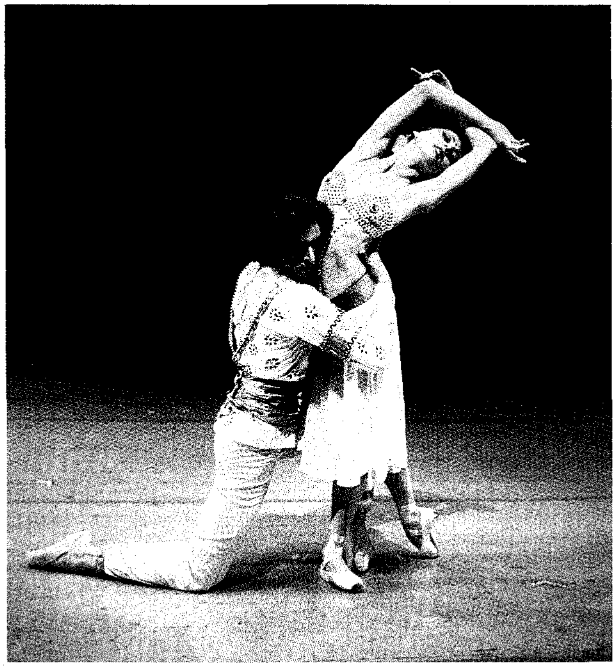
FLYING VISIT

> "...Assylmuratova's emotional fervor and physical beauty excite a viewer's worship; Ruzimatov's force as an actor steals up on you..."

HAVING MADE HER DEBUT IN MY HEART six years ago, the young Kirov ballerina **Altynai Assylmuratova** finally made her debut in New York, along with her marvelous partner, **Farukh Ruzimatov.** Thanks to increasingly cordial cultural relations between the Soviet Union and the United States, the pair joined American Ballet Theatre for two performances in a vehicle with a fitting Kirov pedigree—the full-length version of *La Bayadère,* staged by Natalia Makarova after Marius Petipa.

Since I first set eyes on Assylmuratova (in Paris, 1982, in a suite from Petipa's *Esmeralda*), her passionate acting has become more formulaic, but she hasn't lost her ability to raise an arm to the heavens and, with that gesture, express a single-minded intention to which she is committing herself for eternity, body and soul. She gets to do this a lot as Nikiya, the temple-dancer heroine of *Bayadère,* and it is this undeviating emotional fervor, along with a physical beauty unsurpassed by any other ballerina in our era, that excites a viewer's worship.



GOING STEADY: *Kirov's Ruzimatov and Assylmuratova with ABT.*

Since I last saw Assylmuratova in *Bayadère* (in the *Kingdom of the Shades* segment, at Glassboro, New Jersey, 1987), the few glitches in her technique have been, if not resolved, at least decently covered up. As is so often the case, her flaws are inextricably linked to her virtues. Assylmuratova is primarily an upper-body dancer. Her salient gifts—expression and lyricism—are rooted in her long, extraordinarily supple torso and her willowy arms. In order to give utmost value to the eloquent ports de bras that serve as emblems of resolve or despair in *Bayadère,* she pitches her torso forward, making a deep curve in her lower back. The stance, which is simply an exaggeration of her usual posture, results in ravishing images—but it compromises her control of her legs. As a result, her allegro work is competent, but, with occasional exceptions—swift, vaulting jetés, seamless multiple pirouettes—it is not dazzling. If only there were some way to ally what a Soviet ballerina like Assylmuratova knows with what an American ballerina like Kyra Nichols knows. The obvious next step is to expand these intercultural flying visits to residencies of several months' duration.

Though it was clear from the Glassboro performances that Farukh Ruzimatov is a virtuoso (American fans affectionately dubbed him Mr. Razzmatazz), it took a full evening's exposure to reveal the greater breadth of his talent. Ruzimatov is not so much a conqueror of space as an inhabitant of the air. His slight, rangy body acquires a lush dimension aloft, as if relaxing in an element it can trust; and his soft, high leaps are resolved in surefooted, gossamer landings. He is instinctively musical, too, so that the bravura feats the *Bayadère* choreography requires of its warrior hero, Solor, are tempered—civilized—by rhythmic phrasing.

His force as an actor steals up on you quietly. When he makes his initial entrance, full of heroic self-confidence, his dramatic technique looks like the usual Soviet stuff—deliberate and emphatic, all mezzo forte and no pianissimo, guaranteed to register in the farthest reaches of a grand opera house. As the ballet progresses, however, and love seizes, roils, and chastens Solor, Ruzimatov's acting grows more internalized and naturalistic without losing any of its power. Here is an artist who leads you through three acts of convoluted melodrama and makes you feel you're watching the birth of a man's soul.

Though Assylmuratova and Ruzimatov have a steady partnership back home at the Kirov, they're far from a perfect match. In no way effeminate, Ruzimatov has qualities more frequently associated with female classical dancers; his breathtaking arabesque is just one case in point. Assylmuratova, meanwhile, has begun to acquire some of the steely drive—not just in technique but also in stage persona—that Soviet ballerinas tend to manifest as they mature (it starts to surface just as the dewiness is wearing off). Nor do these two serve as catalysts for each other; there's none of the charismatic exchange between them that Nureyev had with Fonteyn, Bruhn with Fracci. Note that both these magical pairings were cross-cultural; one can't help wishing Assylmuratova and Ruzimatov had all the world to choose from.

AM I GETTING USED TO HER wacky ways, or has **Karole Armitage** become wittier and more coherent? She'll still do almost anything to call attention to herself. Take the recent *Duck Dance, Crucifixus, Oh My God;* at the close of a swift ensemble section with the girls on pointe, she enters barefoot and mimes shooting herself dead. Nevertheless, this and another newish piece shown in her company's recent stint at the Joyce seemed less gratuitous in both vocabulary and construction than her previous work and more discernibly in service of a viable dance idea. Granted, Armitage still operates in unnervingly short takes—her attention span is something like seventeen seconds—and she still leaves to the viewer more than half the job of assembling a collage from the provocative raw materials and sketchy guidelines she provides. But that's hardly too much to expect

Photograph by Martha Swope.

from a postmodern audience eager to supply connective logic.

Kammerdisco, the more developed of the recent works, gives us glimpses, as if in strobe light, of floor work from the funkier clubs crossbred with elements of classical dance (such as scything leg extensions) that are Armitage's particular obsessions. For once, the disparate materials don't seem arbitrary; they comment on one another in an intelligent and playful spirit. At its most inventive, the choreography merges the vivid, skewed couplings of disco partners with an inventory of lifts from the classical repertory, the woman dropping dangerously, like a deadweight, into ungainly positions that have their own perverse beauty.

Unexpectedly, halfway through the dance, a narrative element intrudes. (It's as if Armitage had found herself constructing an old-fashioned movement study, panicked, and seized upon the handiest diversionary tactic.) We meet Mr. Bad News (Michael Puleo), a lanky, laconic fellow with a pinched face, in whose hands no woman, especially a provocative one, is safe. Watch those hands—so flaccid and, in the flash of an instant, so lethal. It's here that Armitage succumbs once again to her penchant for radical chic. This time, though, she's running with the pack, not ahead of it. *Kammerdisco* is, by my count, the third ballet this season to harbor the theme of boy meets girl, boy (accidentally on purpose) strangles girl. Is this scenario supposed to be "in," like high-on-the-thigh hemlines and water bars?

MASTERLY SOLO DANCING IS A RARITY, since the performer must have—in addition to excellent technique and sensitivity to style—a physical presence forceful enough to make the stage seem filled by a single person. The evolution of modern dance, nevertheless, has consistently been linked to this skill, from celebrated practitioners like Isadora Duncan to comparatively unsung heroines. One of the latter is **Nancy Colahan,** whose compelling work I admired years ago in a program of Denishawn revivals. Colahan appeared recently at Marymount in a retrospective concert of Jane Dudley's choreography, performing Dudley's signature piece, the 1938 *Harmonica Breakdown.* Set to music by Sonny Terry and Oh Red, the dance is about keeping on keeping on, its ironic slow shuffles intercut with bursts of sanguine energy and rakish postures. Rightly, Colahan's rendition imposed neither narrative nor sentimentality on the material. It worked solely in terms of rhythmic and textural contrasts, of shape, weight, and flow—and delivered its small, sharp message with pungent clarity. Given faithful interpretations like this, the piece could well last another 50 years.

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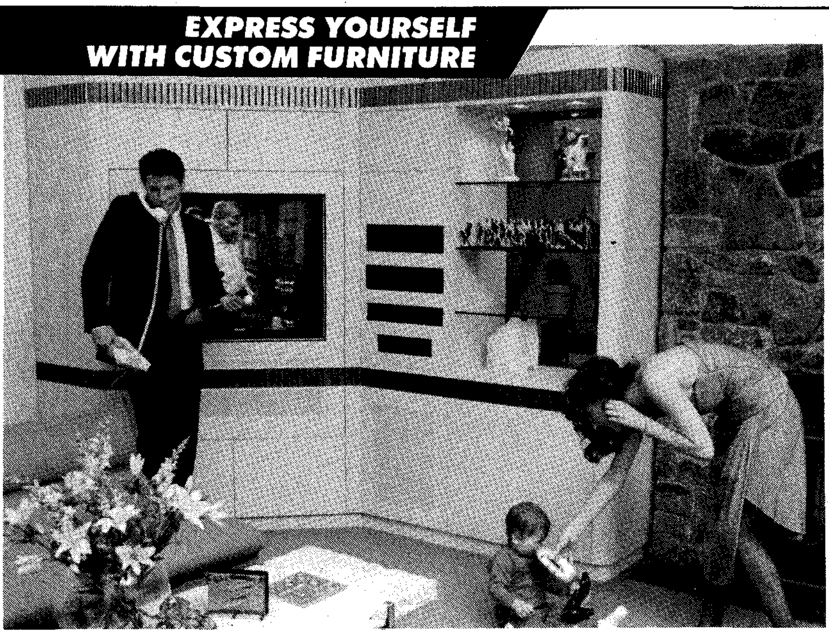

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ROMAN HOLIDAY

YORKVILLE'S YOUNG: *At L'cco-la, with its wacky, Euro-chic flash, atmosphere counts.*

EVEN IF YOU WERE SPEEDING BY IN A taxi, you couldn't miss the visual bounce of the horizontally striped, multicolored pillars (like the wild leggings schoolgirls wear), or the three neon clocks over the door (one tells you the time in Paris, another the time in Rome).

Here it is (an unwitting translation), **L'cco-la** (1660 Third Avenue, at 93rd Street, 860-5609)—the hottest new place in north Yorkville. Get in line behind the beautiful and upwardly mobile young things who have already discovered the wacky, Euro-chic flash of this sleek pale-green room with its black chairs, wild hand-painted tabletops, floral pottery plates, and menu written in Miss Piggy Italian ("Mama Insalata," "Capelli Verde"). No one even minds the noise.

Atmosphere counts, but everyone is really here for the inexpensive pastas and affordable wines (most are $8 to $12) that keep dinner for two in the $40 range, provided you forgo an appetizer or dessert. Since entrée portions are huge, no one goes home hungry (antipasti are the worst part of the bargain, anyway).

Still, mozzarella lovers may opt for the bocconcini "classic" ($4.75), a big plate of tiny cheeses with prosciutto and tomatoes, or for Insalata Francesco ($3.95), which combines red onion and sun-dried tomatoes with sliced mozzarella. Bottles of balsamic vinegar and extra-virgin olive oil are served on the side.

Fresh pastas are a cut above L'cco-la's other starters. Try pappardelle della Nonna Debora ($7.25), delicious wide noodles with sun-dried tomatoes and shiitake, or Mama Gnocchi ($5.95), green dumplings in a tasty tomato cream. Big ravioli filled with ricotta cheese, nicely sauced with cream and sage, are called Pasta Squadra ($7.50), while the lobster version is billed as Malfatti al Padre ($8.95).

Best of all is the Pasta Mare per 2 ($26), a platter of linguine with good tomato sauce, lots of garlic, seafood, and a whole lobster that can actually feed three. (No doggie bags, please; the kitchen is too busy.) Capelli Marina ($8.95) is a scaled-down version made with great chunks of seafood, and spaghettini instead of linguine. You'll eat the whole thing.

There is no pizza yet, although it is listed on the menu along with several other entrées that weren't available. (The owner says he'll start serving them soon.) As an alternative to pasta, try Petti di Pollo della Nonna ($8.95), a juicy sautéed breast of chicken topped with fresh slivers of vegetables, or Salmone a Modo Mio ($11.50), a nicely cooked salmon steak.

Desserts ($4.80 each) are from Sant Ambroeus, so there is the Black Forest cake (more expensive elsewhere), plus a passable apple tart. A better idea is to linger over excellent espresso ($1.75) or superb cappuccino ($2.25), then walk two blocks south to the local *gelateria.*

L'cco-la is open from 4:30 to 11:30 Monday through Thursday, until midnight Fridays and Saturdays, and until 10:30 Sundays. Lunch is served from noon to 3:30 Tuesday through Sunday. No credit cards. No reservations. ▬

Photograph ©1988 by Frederick Charles.

SALES & BARGAINS

BY LEONORE FLEISCHER

BLUE DELFT

FOR COLLECTORS OR THOSE SHOPPING for a gift, this importer has blue delftware from Holland at 35 percent off. Large ginger jars with lids, retail $100, here $65; candle holders, retail $30 a pair, here $19.50; tall vases, retail $70, here $45.50; decorative plates illustrating professions, retail $25, here $16.25; framed tile Dutch scenes, retail $50, here $32.50; wall tiles, retail $6–$15.50 each, here $3.90–$10. Also, silver-plated miniatures for dollhouses (including tea sets and serving dishes); collectors' thimbles, spoons, and more. Checks accepted; no credit cards; all sales final. *Blue Delft Co., 1201 Broadway, at 29th Street (679-7644); Mon.–Sat. 10 a.m.–4 p.m.; through 6/18.*

BELOW WHOLESALE FOR MEN

THIS MANUFACTURER IS OPENING ITS doors to clear away a lot of merchandise before the fall. Suits come in sizes 36–50R, 36–46S, and 39–50L and pants in sizes 30–46. Single-breasted and double-breasted suits, pleated and unpleated trousers, and tropical-wool-worsted suits, were $209–$249, now $169–$209; silk or silk-and-wool sport coats, were $159–$219, now $129–$169; wool and lightweight-blend blazers, were $139–$189, now $119–$159; lightweight wool and wool-blend tuxedos, were $199–$239, now $169–$209; pleated and unpleated tropical-wool or gabardine slacks, were $69–$79, now $49–$69. A.E., M.C., V., checks accepted; all sales final. *Fenwick Clothes, 22 West 19th St., fifth floor (243-1100); Mon.–Fri. 9 a.m.–5 p.m. and Sat. (through June) till 4 p.m.; while stock lasts.*

CLEAR-OUT

THIS WEST SIDE CLEARANCE CENTER IS the outlet for special purchases and one- and few-of-a-kind furniture floor samples. Now there is an additional 10 percent off the discounted prices. Henredon two-piece beveled-glass china set, list $4,750, here $1,732; colonial-style bedroom with queen-size four-poster bed, triple dresser, armoire, and two nightstands, list $4,170, here $1,981; oak-

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

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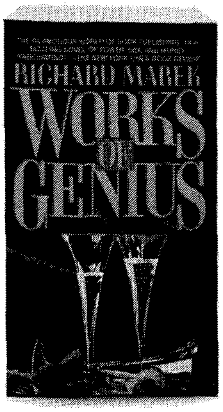

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AROUND HIS NECK

THE TRADITIONAL FATHER'S DAY NECKTIE can cost a lot less when bought directly from this manufacturer. Heavy English silk reps and regimentals, retail $25, here $12; 20-oz. silk paisleys or prints, retail $22.50, here $9. Also, Macclesfields, jacquards, and silk bow ties, retail $12, here $6; a limited number of extra-long ties, retail $22, here $11; silk suspenders in the same fabrics as the ties (also grosgrain) with leather ends or elastic clip-on ends, retail $15–$20, here $9. M.C., V., checks accepted; all sales final. *HBK Designs, The McAlpin House, 50 West 34th St., Suite 25B1 (971-9157); Mon.–Fri. 10 a.m.–5 p.m.; through 6/24.*

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72nd St., Room 204 (362-0648); Wed.–Sat. 9:30 a.m.–3:30 p.m.; 6/8–11.

WHOLESALE FOR WOMEN

A SPRING CLEARANCE AT THIS SEVenth Avenue wholesaler has garments in women's sizes 2–20 at below wholesale (the more famous designers' clothing comes in sizes 4–12 or 4–14). Designer silk-look polyester dresses, retail $500–$655, here $99.75; tailored designer suits, retail $700–$775, here $249.75; matching knitted ivory polyester-wool coat and dress, retail $850, here $249.75; classic spring coats in lamb's wool, wool, or cashmere, retail $575–$900, here $250–$450; dresses, blouses, skirts, pants, and sweaters, retail $89–$250, now $19.75 (three for $50), $49.75 (three for $99.75, except dresses), and $79.75 (three for $199.75); and more. Checks accepted; no credit cards; all sales final. *Ms. Miss or Mrs., 462 Seventh Ave., near 35th St., third floor (736-0557); daily 9 a.m.–5:30 p.m. (closed Sun. in June and July); while stock lasts.*

FOR YOUR WALLS

ONE- AND FEW-OF-A-KIND ANTIQUE POSTers, many signed and dated and all mounted on linen, are 20–50 percent off during this sale. Mucha's 1895 *Biscuits Champagne LU* (framed and signed), was $3,500, now $2,000; De Feure's 1898 *Paris Almanach* (framed), was $3,000, now $2,000. Unframed: turn-of-the-century French circus poster, was $100, now $50; *Le Nil Elephant* (1910), was $400, now $200; Valmya Wine (1930), was $600, now $300; Cheret's *Halle Aux Chapeaux* (1892), was $2,500, now $1,800. M.C., V., checks accepted; all sales final. *Rousseau Antique Posters, 194 Eighth Ave., near 20th St. (645-1940); Tues.–Thurs. 2–7 p.m. and Fri. and Sat. till 5 p.m.; through 6/30.*

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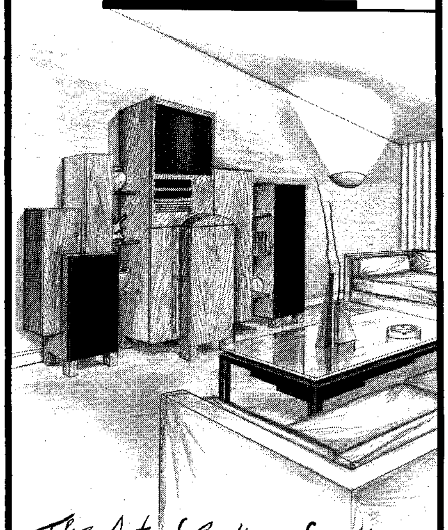

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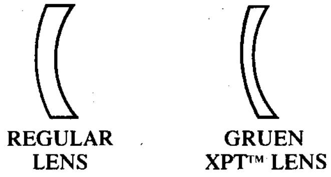

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JUNE 8

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 6/14: *Welcome in Vienna.* #2—Through 6/23: "Janus Summer Film Festival." 6/8: *The Ladykillers; The Lavender Hill Mob.* 6/9: *Mephisto; Adoption.* 6/10–11: *La Strada; Juliet of the Spirits.* 6/15: *The 39 Steps* (1935); *The Lady Vanishes* (1938). 6/16: *The Virgin Spring; Wild Strawberries.* 6/17–18: *Beauty and the Beast* (1946); *Orpheus.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 6/8: *Leave Her to Heaven; Night and the City.* 6/9: *The Killing; Killer's Kiss.* 6/10–11: *The 5000 Fingers of Dr. T; Pee Wee's Big Adventure.* 6/12: *El Amor Brujo; Los Tarantos.* 6/13: *Radio Days; The Great American Broadcast.* 6/14: *Koyaanisqatsi; The Secret Life of Plants.*
3. **ESSEX—Grand St. at Essex. St.** (982-4455). *Rambo III.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*My Life as a Dog.* Midnight Show: *Near Dark.* #2—*Tampopo.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—Through 6/9: *Hairspray.* Opening 6/10: *Big Business.* #2—*The Beat.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). Through 6/9: *The Last Emperor.* Opening 6/10: *It Couldn't Happen Here.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Rambo III.* #2—Through 6/9: *Salsa.* Opening 6/10: *South of Reno.* #3—*Beetlejuice.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 6/8: *Remember My Name; Mickey One.* 6/9: *Forever Amber; Centennial Summer.* 6/10–11: *Casablanca; The Maltese Falcon.* 6/12: North By Northwest; *The Paradine Case.* 6/13: *Kameradschaft; Westfront 1918.* 6/14: *The Last Laugh; Spies.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 6/8–9: *Housekeeping; Stacking.* 6/10–11: *Hail Hazana!; Le Gran Fiesta.* 6/12: *Pouvoir Intime.* 6/13–14: *5 Corners; Taxi Driver.*
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Big.* #2—*White Mischief.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Aria.* #2—*Stormy Monday.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)* #4—Through 6/9: *Mondo New York.* Opening 6/10: *Candy Mountain.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*The Unbearable Lightness of Being.* #2—*The Manchurian Candidate.* #3—*Moonstruck.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). Through 6/9: *Colors.* Opening 6/10: *Poltergeist III.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Rambo III.*
23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590).Through 6/27: *The Blob.*
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Willow.* #2—*"Crocodile" Dundee II.* #3—Through 6/9: *"Crocodile" Dundee II.* Opening 6/10: *The Presidio.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). Through 6/9: *Funny Farm.* Opening 6/10: *Big Business.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). Through 6/9: *American Gothic.* Opening 6/10: *Poltergeist III.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Big.* #2—*Funny Farm.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *"Crocodile" Dundee II.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Rambo III.* #2—*Rambo III.* #3—*Salsa.* #4—*Maniac Cop.* #5—*Bloodsport.* #6—*Blood Kick.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). Through 6/9: *Colors.* Opening 6/10: *Big Business.*
35. **MOVIELAND—Broadway at 47th St.** (757-8320). *The Milagro Beanfield War.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 6/9: *Friday the 13th, Part VII: The New Blood.* Opening 6/10: *The Presidio.* **EMBASSY 3**—Through 6/9: *The Unbearable Lightness of Being.* Opening 6/10: *The Presidio.* **EMBASSY 4**—Through 6/9: *The Wrong Guys.* Opening 6/10: *The Presidio.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Tennessee Buck.* #2—*Perfect Match.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 6/9: *Willow.* Opening 6/10: *The Presidio.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Powaqqatsi.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Last Emperor.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). Through 6/9: *The Mass is Ended.* Opening 6/10: *History.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Call Me.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "The Films of Elia Kazan." 6/8–9: *Viva Zapata; Wild River.* 6/10–11: *A Streetcar Named Desire; Splendor in the Grass.* 6/12–13: *Sunset Boulevard; The Country Girl.* 6/14–15: *Alfie; If...*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Big.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). Through 6/9: *The Moderns.* Opening 6/10: *Beethoven's Nephew.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *da.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). Through 6/9: *The Unbearable Lightness of Being.* Opening 6/10: *Poltergeist III.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.*

53. BARONET—Third Ave. at 59th St. (355-1663). *bvlw* **CORONET**—*The Milagro Beanfield War.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Dominick and Eugene.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Rikky and Pete.* **CINEMA II**—(753-0774). Through 6/9: *Salome's Last Dance.* Opening 6/10: *Big Business.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Wrong Guys.* #2—*Rambo III.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Funny Farm.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Moonstruck.* #2—*The Manchurian Candidate.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Aria.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Willow.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 6/9: *The Drifter.* Opening 6/10: *The Presidio.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Big.* #2—Through 6/9: *The Wrong Guys.* Opening 6/10: *Big Business.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Rambo III.* #2—*"Crocodile" Dundee II.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Willow.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Taxing Woman.* #2—*Bagdad Cafe.* #3—*Dragon Chow.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Funny Farm.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Big.* #2—Through 6/9: *Stormy Monday.* Opening 6/10: *Big.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—Through 6/9: *Moonstruck.* Opening 6/10: *Poltergeist III.* #6—Through 6/9: *The Manchurian Candidate.* Opening 6/10: *The Presidio.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Milagro Beanfield War.* #2—*Stand and Deliver.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Salsa.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Aria.* #2—*Beetlejuice.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Rambo III.* #2—*The Wrong Guys.* #3—*Shakedown.* #4—*Friday the 13th, Part VII: The New Blood.* #5—*Bloodsport.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Rambo III.* #2—*Rambo III.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*American Gothic.* #2—*Rambo III.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

APPARATUS PRODUCTIONS—225 Lafayette St. Suite 507 (219-1990). $5. 6/11 at 10:30 and 6/18 at 10:30: Barry Ellsworth, Todd Haynes, and Christine Vachon present New Films From Apparatus Productions: *American Lunch*, dir. Julian Dillon; *Cause and Effect*, dir. Susan Delson; *Muddy Hands*, dir. Evan Dunsky.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 6/8 at 8: "Prick Up Your Eyes," Screenings by Hughes-Freeland/Macdowell include: *Thundercrack* (1975) and *Playboy* (1985). 6/9 at 8: *The Merchant of Four Seasons* (1972), dir. Rainer Werner Fassbinder, with Irma Hermann. 6/10 at 8: Filmmaker Chris Kraus in Person, screenings include *How To Shoot a Crime*, dir. Kraus and Sylvere Lotringer; *Voyage to Rodez* and *Terrorists in Love* (1986). 6/11 at 8: Screening of the works of Gunvor Nelson include *Light Years* (1987) and *Light Years Expanding* (1988), and *Frameline* (1987). 6/12 at 8: "Films From San Francisco," includes *Returning the Shadow*, dir. Karen Holmes; *A Back Alley Asian American Love Story*, dir. Niccolo Caldararo; and *Rocket Kit/Kongo Kit*, dir. Craig Baldwin, and *Glass House*, dir. Cathy Levine. 6/13 at 8: *Pigpen* (1970), dir. Pierre Paulo Pasolini, with Ugo Tognazi and Jean-Pierre Leaud. 6/14 at 8: *The Cavern* (1966), dir. Edward G. Ulmer, with Rosanna Schiaffino.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 6/14 at 8: *Attica* (1974, USA), dir. Cinda Firestone; *The Centerfielder* (1985, USA), dir. Ramiro Lacayo. Bring canned foods and non-perishables to support the homeless and get in free.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 6/8 at 12:30, 3:15, 6, and 8:45: *Les Portes de la Nuit* (1946), dir. Marcel Carné, with Yves Montand and Nathalie Nattier.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 7/16: "Private Enemy—Public Eye: The Work of Bruce Charlesworth," incorporates the artist's work as photographer, actor, and video and filmmaker. 6/14 at 6:30: Charlesworth will give a lecture on his work, including presentations of his video and photographic work.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 6/17: "Kigeki: Japanese Comedy." 6/10 at 6:30 and 8:30: *A Full-Up Train* (1957), dir. Kon Ichikawa, with Hiroshi Kawaguchi.

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MOVIES

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). $6, public; $4 students and seniors. In conjunction with "Pillar of Fire," a television history of Israel's rebirth. 6/12 at 1: "Chapter XI: Soldiers Without a Flag (1939–41)"; "Chapter XII: The Final Solution (1941–42)." Through 6/29: "A Contemporary Lens on Jewish Experience." 6/8 at 7: "Family Portraits": *The Family Album* (1986); *t and the Small Picture Frame* (1986); *Our Time in the Garden* (1981); *Bashert* (1973), discussion afterwards with Alan Berliner, dir. of *The Family Album,* Ron Blau, dir. *Our Time in the Garden,* Brian Kellman, dir. *Bashert,* and Phil Weisman, dir. *t and the Small Picture Frame.*

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 6/25: In conjunction with The First New York International Festival of the Arts: "Wild Card Events," includes *Nazareth in August* (1986), dir. Norman Cowie, Ahmed Damian, and Dan Walworth; *Bad Neighbors* (1986), dir. Terry Flaxton and Penny Dedman; *Varela in Xingu* (1984), dir. Marcelo Tas and Fernando Meirelles; *This is a History of New York* (1987), dir. Jem Cohen.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

LA MAMA E.T.C.—74A E. 4th St. (475-7710; Ticketmaster: 307-7171). $12; Fri.–Sat.: $15. Through 6/11 at 10: "An Evening of Performance and Film," conceived and directed by Stuart Sherman, includes performance art, film and video, and screenings of *Scotty Snyder (All Around the Table),* a video dir. Stuart Sherman.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-780-5298). $3. 6/8 at 9: *The Dead* (1987), dir. John Huston, with Anjelica Huston and Donal McCann.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 6/10 at 8: "New Films Program," screenings include *Purge* (1987), dir. Marc Finkel, and *Subliminal Supermarket* (1987), dir. Cliff Roth. 6/11 at 8: "A Tribute to Curt McDowell," screenings include *Nudes; Siamese Twin Pinheads; Tasteless Trilogy;* and *A Visit to Indiana* .

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. 6/13 at 4 at the Equitable Theater, Mary Martin will introduce *Peter Pan,* a television special in which she starred. "Rock Music on Television," 6/8–11 at 12:05, 1:45, 3:30: *Around the Beatles.* 6/14–18: *Beat Room,* highlights of shows of the Rolling Stones. Through 6/10: "People's Choice of Television Commercials," over 250 commercials from 1978–87. "Saturday Screenings for Children," Sat. at 12:30 and 3, includes *Dennis the Menace, The Hobbit,* and *Cinderella.* Through 9/15: "The Many Worlds of Carol Burnett," screenings and seminars on the work of Burnett. 6/8 at 5:30: "A Seminar With Garrison Keillor," the author will dicuss his work on *The Prairie Home Companion.* 6/8 at 8: "Forty Years of Mr. Television," a tribute to the fortieth anniversary of Milton Berle's first appearance as host of *Texaco Star Theater.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 6/12: "Stories from Siberia: The Films of Vasily Shukshin." 6/9 at 3: *The Red Snowball Tree* (1974), with Lydia Fedoseyeva-Shukshin; at 6:30: *Call Me From Afar* (1977), dir. Stanislaw Lyubshin and Herman Lavrov, written by Shukshin. 6/10 at 3: (See 6/9 at 6:30); at 6: *The Two Feodors* (1958), dir. Marlen Khutsiv, with Shukshin. 6/11 at 2:30: *Happy-Go-Lucky/Stoves and Benches* (1972), with Lydia Fedoseyeva-Shukshin; at 5:30: (See 6/9 at 3). 6/12 at 2:30: *Your Son and Brother* (1966); at 5:30: *Alyenka* (1962), dir. Boris Barnet, with Natasha Ovodovo and Shukshin. **Titus Theater 2:** 6/13 at 6:30: "Cineprobe." An evening with Willie Varela includes screenings of *Recuerdos de flores muertas* (1982); *Becky's Eye* (1979); and *Stan and Jane Brakhage* (1980), filmmaker will be present. 6/14 at 2 and 6:30: "A History of Camera Movement": *Jules and Jim* (1962), dir. François Truffaut.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 6/8 at 7: "Selected finalists from the 5th Annual Suffolk County Film and Video Competition," screenings of both student and professional entries; there will be a wine and cheese reception for the filmmakers afterwards. 6/9 at 8: "The Cutting Edge: New Films From International Filmmakers": *Genesis* (1986, India/France), dir. Mrinal Sen. 6/10–11 at 7:45 and 10:30, 6/12 at 4, 7, and 9:45, and 6/13–14 at 7:30 and 10: *Wings of Desire* (1987, West Germany), dir. Wim Wenders, with Bruno Ganz and Peter Falk.

NEW YORK PUBLIC LIBRARY— Donnell Library Center, 20 W. 53rd St. (221-7676). 6/9 at noon: "Viewpoint, Break a Leg, Tales of the Theater": *All About Eve* (1950), dir. Joseph Mankiewicz, with Bette Davis and Anne Baxter. 6/14 at noon: "Featuring, From Stage to Screen": *Annie* (1982), dir. John Huston, with Albert Finney and Aileen Quinn; at 2:30: "Collector's Choice, Theatrical Lives": "Living American Theater Dance" and "The Golden Age of Second Avenue."

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. In conjunction with "Brazil Projects," through 6/9: "The Return of Brazilian Cinema. 6/8–9 at 6: *Amor Bandido,* dir. Bruno Barreto; at 8: *Night Angels,* dir. Wilson Barres, with Zeze Motta; at 10: *Besame Mucho,* dir. Francisco Ramalho, with Gloria Pires and José Wilker. Beg. 6/10 at 6 nightly except Mons.: *Mix-Up* (1986) and *Call Me Madame* (1987), both dir. dir. Francoise Romand, both New York premiers. Beg. 6/10 at 8 nightly except Mons., and 3:45 on Sats. and Suns.: *Les Rendez-Vous d'Anna* (1978), dir. Chantal Ackerman, with Aurore Clemont and Lea Massari, also a New York premier. Beg. 6/10 at 10:15 nightly except Mons.: *The Killers* (1946), dir. Robert Siodmak, with Burt Lancaster and Ava Gardner.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 6/11, in conjunction with the exhibit "The Making of the Panorama": *New York in the Twenties* (1961), dir. Burton Benjamin; *City of Contrasts* (1931), dir. Irving Browning.

THE VILLAGE CINEMA—Theater Three, 412 Main St., Port Jefferson (473-0136). $5 donation. 6/13 at 7: Screening of the selected finalists for the 5th Annual "Suffolk County Film and Video Competition." A wine and cheese reception will follow at 8.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," 6/14–7/10: "Projected Images," by Peter Campus, includes a screening of his latest video projection: *Head of a Man With Death on His Mind* (1978), as seen in juxtoposition with two recent slide projections.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). Through 7/7: "The Forbidden Film: A Survey of Controversial Films and TV Programs." 6/9 at 8:15: "Patterns of Culture: TV Censorship and the American Family": screenings of selected television shows from the last 50 years, guest speaker Jeff Greenfield, correspondent for ABC-TV's *Nightline.*

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Friday the 13th, Part VII: The New Blood.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Beetlejuice.* #3—*"Crocodile" Dundee II.* #4—*Funny Farm.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Beetlejuice.* #2—*"Crocodile" Dundee II.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Rambo III.* #2—*"Crocodile" Dundee II.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Rambo III.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Salsa.* #2—*Rambo III.* #3—*Funny Farm.* #4—*Big.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Rambo III.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Rambo III.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Friday the 13th, Part VII: The New Blood.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Salsa.* #2—*Funny Farm.* #3—*Big.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Willow.* #2—*Big.* #3—*Friday the 13th, Part VII: The New Blood.* #4—*Colors.* #5—*The Wrong Guys; Beetlejuice.* #6—*Rambo III.* #7—*Rambo III.* #8—*Above the Law.* #9—*"Crocodile" Dundee II.* #10—*"Crocodile" Dundee II.* #11—*Bloodsport.* #12—*American Gothic.* #13—*Funny Farm; Salsa.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Rambo III.* #2—*Big.* #3—Through 6/9: *Rambo III.* Beg. 6/10: *Big Business.* #4—*The Last Emperor.* #5—*Moonstruck.* #6—*The Unbearable Lightness of Being.* #7—Through 6/9: *Salsa.* Beg. 6/10: *The Presidio.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Big.* #2—*The Unbearable Lightness of Being.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Beetlejuice.* #3—*The Milagro Beanfield War; Moonstruck.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Funny Farm.* #2—*The Milagro Beanfield War; Willow.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Salsa.* #2—*The Wrong Guys.* #3—*American Gothic.* #4—*"Crocodile" Dundee II; Rambo III.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Beetlejuice.* #2—*Colors; Rambo III.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Funny Farm.* #2—Through 6/9: *The Drifter.* Beg. 6/10: *Big Business.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Funny Farm.* #2—*Willow.* #3—*"Crocodile" Dundee II.* #4—*The Wrong Guys.* Beg. 6/10: *Poltergeist III.* #5—*American Gothic.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Rambo III.* #2—*Above the Law.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Willow.* #2—*Salsa.* #3—*Big.* #4—*Funny Farm.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Rambo III.* #2—*Rambo III.* #3—*Beetlejuice.* #4—*The Wrong Guys.* #5—*American Gothic.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*"Crocodile" Dundee II.* #2—*Rambo III.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—*Rambo III.* #4—*Friday the 13th, Part VII: The New Blood.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Wrong Guys.* #2—*Willow.* #3—*"Crocodile" Dundee II.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Rambo III.* #2—*Rambo III.* #3—*Funny Farm.* #4—*Big.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—*Willow.* #6—*Willow.* #7—*Funny Farm.* #8—Through 6/9: *Salsa.* Beg. 6/10: *Big Business.* #9—*Big.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Last Emperor.* #2—*"Crocodile" Dundee II.* #3—*Funny Farm.* #4—*Rambo III.* #5—Through 6/9: *Biloxi Blues.* Beg. 6/10: *The Presidio.* #6—*American Gothic.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Program Unavailable. #2—*Jean de Florette; Manon of the Spring.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Salsa.* #2—*"Crocodile" Dundee II.* #3—Through 6/9: *American Gothic.* Beg. 6/10: *The Presidio.* #4—*Rambo III.* #5—Through 6/9: *The Drifter.* Beg. 6/10: *Poltergeist III.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*Funny Farm.* #5—Through 6/9: *Salsa.* Beg. 6/10: *The Presidio.* #6—*Big.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Funny Farm.* #2—*Willow.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*The Milagro Beanfield War.* #4—Through 6/9: *Biloxi Blues.* Beg. 6/10: *Big Business.*

303. CORONA—PLAZA—(639-7722). *Rambo III.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—Through 6/9: *"Crocodile" Dundee II.* Beg. 6/10: *Big.* #6—*The Last Emperor.* #7—Through 6/9: *Salsa.* Beg. 6/10: *The Presidio.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Friday the 13th, Part VII: The New Blood.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Rambo III.* #2—*Rambo III.* #3—*Big.* #4—*Funny Farm.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Milagro Beanfield War.* #2—*The Last Emperor.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Moonstruck.* #2—*The Last Emperor.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Funny Farm.* #2—Through 6/9: *Above the Law.* Beg. 6/10: *Big.* #3—Through 6/9: *Biloxi Blues.* Beg. 6/10: *Big Business.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*The Unbearable Lightness of Being.* #2—Through 6/9: *White Mischief.* Beg. 6/10: *Big.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Willow.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Rambo III.* #2—*Rambo III.* #3—Through 6/9: *Salsa.* Beg. 6/10: *Willow.* #4—Through 6/9: *The Drifter.* Beg. 6/10: *Big.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*The Unbearable Lightness of Being.* #2—*Colors.* #3—*Moonstruck.* #4—*American Gothic; The Wrong Guys.* #5—*The Milagro Beanfield War; Friday the 13th, Part VII: The New Blood.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Funny Farm.* #2—*"Crocodile" Dundee II.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Salsa.* #2—*Rambo III.* #3—*Big.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*"Crocodile" Dundee II.* #2—Through 6/9: *Stand and Deliver.* Beg. 6/10: *Poltergeist III.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—*Funny Farm.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Rambo III.* #2—*Friday the 13th, Part VII: The New Blood.*

320. REGO PARK—DRAKE—(457-4002). Through 6/9: *The Unbearable Lightness of Being.* Beg. 6/10: *The Milagro Beanfield War.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*"Crocodile" Dundee II.* #2—*Rambo III.*

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(Next to Saks Fifth Ave.)
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39 Whitehall Street
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MOVIES

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Beg. 6/10: *Poltergeist III.* #2—Through 6/9: *Moonstruck.* Beg. 6/10: *Big Business.*

401. NEW DORP—HYLAN—(351-6601). #1—*Willow.* #2—*"Crocodile" Dundee II.*

402. NEW DORP—LANE—(351-2110). *Rambo III.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Big.* #2—*American Gothic.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—*Willow.* #6—*Willow.* #7—*Above the Law.* #8—*Salsa.* #9—*Funny Farm.* #10—Through 6/9: *Big.* Beg. 6/10: *Big Business.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 6/9: *The Milagro Beanfield War.* Beg. 6/10: *Moonstruck.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Stand and Deliver.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Funny Farm.* #2—*Big.* #3—*The Drifter.* #4—*The Wrong Guys.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Rambo III.* #2—*Big.* #3—*Good Morning, Vietnam.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*"Crocodile" Dundee II.* #2—*Colors.* #3—*Big.* #4—*Funny Farm.* #5—*Rambo III.* #6—*"Crocodile" Dundee II.* #7—*Willow.* #8—*Rambo III.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Rambo III.* #2—*The Milagro Beanfield war.* #3—*Funny Farm.*

507. HEWLETT—HEWLETT—(791-6768). *Biloxi Blues.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*The Drifter.* #2—*The Wrong Guys.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Willow.* #4—*Good Morning, Vietnam.* #5—Through 6/9: *Colors.* Beg. 6/10: *Poltergeist III.* #6—Through 6/9: *Biloxi Blues.* Beg. 6/10: *The Presidio.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Funny Farm.* #2—*The Wrong Guys.* #3—*Willow.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Moonstruck.* #2—*Good Morning, Vietnam.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Biloxi Blues.* #4—*Rambo III.* #5—*Willow.* #6—*Rambo III.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 6/9: *Stand and Deliver.* Beg. 6/10: *Biloxi Blues.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Rambo III.* #2—*Big.* #3—*White Mischief.* #4—*Rambo III.*

515. MALVERNE—TWIN—(599-6966). #1—*The Milagro Beanfield War.* #2—*Biloxi Blues.*

516. MANHASSET—MANHASSET—(627-7887). #1—*"Crocodile" Dundee II.* #2—*Big.* #3—Through 6/9: *"Crocodile" Dundee II.* Beg. 6/10: *Big Business.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 6/9: *American Gothic.* Beg. 6/10: *The Presidio.* #2—*Big.* #3—*"Crocodile" Dundee II.* #4—*The Wrong Guys.* #5Through 6/9: *The Drifter.* Beg. 6/10: *Poltergiest III.* #6—*Willow.* #7—*"Crocodile" Dundee II.* #8—*Funny Farm.* #9—Through 6/9: *Funny Farm.* Beg. 6/10: *Rambo III.*

518. MASSAPEQUA—PEQUA—(799-6464). Through 6/9: *Rambo III.* Beg. 6/10: *Big Business.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Stand and Deliver.* #2—*Big.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Funny Farm.* #2—*The Milagro Beanfield War.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Beetlejuice.* #2—Program Unavailable.

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Unbearable Lightness of Being.* #2—*American Gothic.* #3—*Funny Farm.* #4—*Stand and Deliver.* #5—*Willow.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.*

526. ROSLYN—ROSLYN—(621-8488). #1—Through 6/9: *White Mischief.* Beg. 6/10: *Poltergeist III.* #2—*Babette's Feast.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Funny Farm.* #2—Through 6/9: *Funny Farm.* Beg. 6/10: *Rambo III.* #3—*Big.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 6/9: *Rambo III.* Beg. 6/10: *Big Business.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—*Moonstruck.* #6—*American Gothic; Beetlejuice.* #7—*Bloodsport.* #8—*Friday the 13th, Part VII: The New Blood.* #9—*Above the Law.* #10—*Big.* #11—*The Wrong Guys; Salsa.* #12—*Willow; Maniac Cop.* #13—*Funny Farm; Colors.*

531. WANTAGH—WANTAGH—(781-6969). *Beetlejuice.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—*Funny Farm.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Babette's Feast.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Willow.* #2—*The Wrong Guys.* #3—*Big.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*"Crocodile" Dundee II.* #2—Through 6/9: *The Milagro Beanfield War.* Beg. 6/10: *Big Business.* #3—*Beetlejuice.*

602. BAY SHORE—CINEMA—(665-1722). *Rambo III.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck.* #2—*Funny Farm.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*"Crocodile" Dundee II.* #2—*Big.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—*Moonstruck.* #6—*Colors.* #7—*Willow.* #8—*Biloxi Blues.* #9—*The Wrong Guys.* #10—*American Gothic.* #11—*Big.* #12—*Funny Farm.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Moonstruck.* #2—*Willow.* #3—*Biloxi Blues.* #4—*Rambo III.* #5—*Rambo III.* #6—*Funny Farm.* #7—*"Crocodile" Dundee II.* #8—*"Crocodile" Dundee II.* #9—*Above the Law.* #10—*Big.* #11—*Good Morning, Vietnam.* #12—*Colors; Friday the 13th, Part VII: The New Blood.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*The Last Emperor.* #2—*White Mischief.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—Through 6/9: *"Crocodile" Dundee II.* Beg. 6/10: *Poltergeist III.* #5—*Big.* #6—Through 6/9: *Willow.* Beg. 6/10: *Big Business.* #7—*Willow.* #8—*Funny Farm.*

611. CORAM—PINE—(698-6442). #1—*Rambo III.* #2—*The Milagro Beanfield War.* #3—*Salsa.* #4—*Beetlejuice.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—*Big.* #4—*Funny Farm.* #5—Through 6/9: *White Mischief.* Beg. 6/10: *Big Business.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Milagro Beanfield War.* #2—Program Unavailable.

615. GREENPORT—GREENPORT—(477-0500). *The Unbearable Lightness of Being.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Big.* #2—*Funny Farm.* #3—*Rambo III.* #4—*Willow.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *"Crocodile" Dundee II.*

618. ISLIP—ISLIP—(581-5200). #1—*"Crocodile" Dundee II.* #2—*The Milagro Beanfield War.* #3—*Big.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Rambo III.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 6/9: *The Last Emperor.* Beg. 6/10: *Biloxi Blues.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Colors.* #2—*The Milagro Beanfield War.* #3—*"Crocodile" Dundee II.* #4—*Rambo III.* #5—*Funny Farm.* #6—*Big.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 6/9: *Biloxi Blues.* Beg. 6/10: *Moonstruck.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Funny Farm.* #2—*Funny Farm.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—*"Crocodile" Dundee II.* #6—*Willow.* #7—*Rambo III.* #8—*Rambo III.* #9—*Big.* #10—*Big.* #11—Through 6/9: *Tennessee Buck.* Beg. 6/10: Big Business. #12—Through 6/9: *The Wrong Guys.* Beg. 6/10: *Poltergeist III.* #13—Through 6/9: *The Drifter.* Beg. 6/10: *The Presidio.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*American Gothic.* #2—*Biloxi Blues.* #3—*Beetlejuice.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Funny Farm.* **WEST**—Through 6/9: *Wall Street.* Beg. 6/10: *Stand and Deliver.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 6/9: *My Life as a Dog.* Beg. 6/10: *White Mischief.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Rambo III; Funny Farm.* #2—*Good Morning, Vietnam.* #3—*The Milagro Beanfield War.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 6/9: *The Wrong Guys.* Beg. 6/10: *Big Business.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Willow.* #2—*Big.* #3—*Funny Farm.* #4—*The Wrong Guys.* #5—*The Wrong Guys.*

635. STONY BROOK—LOEWS—(751-2300). #1—*"Crocodile" Dundee II.* #2—*Funny Farm.* #3—*Willow.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Good Morning, Vietnam.* #2—*k0thre; Biloxi Blues.* Beg. 6/10: *The Presidio.*

637. SHIRLEY—DRIVE-IN—(281-5444) *Rambo III.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Willow.* #2—*"Crocodile" Dundee II.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Rambo III.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Unbearable Lightness of Being.* #2—Through 6/9: *Beetlejuice.* Beg. 6/10: *Big Business.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Salsa.* #2—*The Wrong Guys.* #3—*The Driffter.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 6/9: *The Milagro Beanfield War.* Beg. 6/10: *Big Business.* #2—Through 6/9: *The Last Emperor.* Beg. 6/10: *Poltergeist III.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Friday the 13th, Part VII: The New Blood.* #4—*Rambo III.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—*Moonstruck.* #6—*Colors.* #7—*Willow.* #8—*Above the Law.* #9—*Big.* #10—*Funny Farm.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Last Emperor.* Beg. 6/10: *Big Business.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—*Big.* #4—*Funny Farm.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 6/9: *Stand and Deliver.* Beg. 6/10: *Poltergeist III.* #2—*"Crocodile" Dundee II.* #3—*"Crocodile" Dundee II.* #4—*The Milagro Beanfield War.* #5—*Funny Farm.*

710. MOUNT VERNON—PARKWAY—(664-3311). *White Mischief.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Funny Farm.* #2—*American Gothic.*

13. OSSINING—ARCADIAN—(941-5200). #1—*The Milagro Beanfield War.* #2—*Stand and Deliver.* #3—*Beetlejuice.*

14. PEEKSKILL—BEACH—(737-6262). #1—*Rambo III.* #2—*Willow.* #3—*Willow.* #4—*Funny Farm.*

15. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Beetlejuice.* #2—*Friday the 13th, Part VII: The New Blood.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.*

16. PELHAM—PICTURE HOUSE—(738-3160). *Moonstruck.*

18. RYE—RYE RIDGE—(939-8177). #1—*Willow.* #2—Through 6/9: *Au Revoir Les Enfants. (Good-Bye, Children.)* Beg. 6/10: *The Presidio.*

19. SCARSDALE—FINE ARTS—(723-6699). *Babette's Feast.*

20. SCARSDALE—PLAZA—(725-0078). Through 6/9: *Moonstruck.* Beg. 6/10: *The Last Emperor.*

21. WHITE PLAINS—GALLERIA—(997-8198). #1—*"Crocodile" Dundee II.* #2—*Rambo III.*

22. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Willow.* #2—*Moonstruck.* #3—Program Unavailable. #4—Program Unavailable.

23. YONKERS—MOVIELAND—(793-0002). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—*Big.* #6—*Funny Farm.*

24. YONKERS—NEW BROADWAY—(423-0515). #1—*American Gothic.* #2—*Rambo III.* #3—Program Unavailable.

25. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Willow.* #2—*The Drifter*-.Beg. 6/10: *Poltergeist III.* #3—*Rambo III.* #4—*Rambo III.* #5—*Biloxi Blues.* #6—*Big.* #7—*Funny Farm.*

26. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Stand and Deliver.* #2—*Beetlejuice.*

Rockland County

52. NANUET—MALL—(623-6336). *The Dead.*

53. NANUET—MOVIES—(623-0211). #1—*American Gothic.* #2—*Beetlejuice.* #3—*Colors.* #4—*Willow.* #5—*Willow.*

55. NEW CITY—TOWN—(634-5100). #1—*Stand and Deliver.* #2—*The Milagro Beanfield War.*

56. NEW CITY—UA CINEMA 304—(634-8200). #1—*Big.* #2—*Funny Farm.*

57. NYACK—CINEMA EAST—(358-6631). *Moonstruck.*

58. ORANGEBURG—303 DRIVE-IN—(359-2021). *Rambo III.*

59. PEARL RIVER—CENTRAL—(735-2530). #1—*Rambo III.* #2—*Rambo III.*

60. PEARL RIVER—PEARL RIVER—(735-6500). *"Crocodile" Dundee II.*

61. SPRING VALLEY—CINEMA 45—(352-1445). *The Last Emperor.*

62. SPRING VALLEY—PIX—(425-6902). #1—*"Crocodile" Dundee II.* #2—*Colors.*

63. STONY POINT—9 W—(942-0303). *Friday the 13th, Part VII: The New Blood.*

64. SUFFERN—LAFAYETTE—(357-6030). *Willow.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Colors.* #2—*The Milagro Beanfield War.*

801. DANBURY—CINE—(743-2200). #1—*"Crocodile" Dundee II.* #2—*Funny Farm.* #3—Through 6/9: *Stormy Monday.* Beg. 6/10: *The Presidio.*

802. DANBURY—CINEMA—(748-2923). #1—*Willow.* #2—*Big.*

803. DANBURY—PALACE—(748-7496). #1—*Rambo III.* #2—Through 6/9: *Wall Street.* Beg. 6/10: *Big Business.* #3—Through 6/9: *American Gothic.* Beg. 6/10: *Poltergeist III.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Rambo III.* #2—*Colors.*

806. FAIRFIELD—COUNTY—(334-1411). *Moonstruck.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Milagro Beanfield War.* #2—*Biloxi Blues.*

808. GREENWICH—PLAZA—(869-4030). #1—*Willow.* #2—*Funny Farm.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*"Crocodile" Dundee II.* #2—Through 6/9: *"Crocodile" Dundee II.* Beg. 6/10: *Big Business.*

810. NORWALK—CINEMA—(838-4504). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Biloxi Blues.*

811. NORWALK—NORWALK—(866-9202). *Rambo III.*

812. RIDGEFIELD—CINEMA—(438-3338). *Moonstruck.*

813. SOUTH NORWALK—SONO—(866-9202). 6/8–13: *The Family.* Late Show: *Hairspray.* 6/14–15: *Ironweed.*

815. STAMFORD—AVON—(324-9205). #1—Through 6/9: *Wall Street.* Beg. 6/10: *Poltergeist III.* #2—Through 6/9: *Moonstruck.* Beg. 6/10: *Big Business.*

816. STAMFORD—CINEMA—(324-3100). #1—*Rambo III.* #2—Through 6/9: *White Mischief.* Beg. 6/10: *The Presidio.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*"Crocodile" Dundee II.* #2—*Big.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Rambo III.* #2—*Rambo III.* #3—*Rambo III.* #4—Program Unavailable. #5—*Funny Farm.* #6—*The Wrong Guys.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—*Funny Farm.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Big.* #2—*Funny Farm.* #3—(227-9619). *Willow.* #4—(226-6666). *The Milagro Beanfield War.*

821. WESTPORT—POST—(227-0500). *"Crocodile" Dundee II.*

822. WILTON—CINEMA—(762-5678). *The Last Emperor.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Rambo III.* #2—*"Crocodile" Dundee II.* #3—*Funny Farm.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Friday the 13th, Part VII: The New Blood.* #2—*"Crocodile" Dundee II.*

902. JERSEY CITY—NEWPORT—(626-3200). #1—*Funny Farm.* #2—*Funny Farm.* #3—*Big.* #4—*Big.* #5—*"Crocodile" Dundee II.* #6—*"Crocodile" Dundee II.* #7—*Rambo III.* #8—*Rambo III.* #9—*Willow.*

903. JERSEY CITY—STATE—(653-5200). #1—*Rambo III.* #2—*The Drifter.* #3—*The Wrong Guys.* #4—Through 6/9: *American Gothic.* Beg. 6/10: *Poltergeist III.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Willow.* #2—*Colors.* #3—*Salsa.* #4—*Moonstruck.* #5—*The Wrong Guys.* #6—*Big.* #7—*Tennessee Buck.* #8—*Above the Law.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*Funny Farm.* #5—*"Crocodile" Dundee II.* #6—*Beetlejuice.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Salsa; Stand and Deliver.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Rambo III.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*American Gothic.* #2—*Friday the 13th, Part VII: The New Blood.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *The Drifter.*

914. LIVINGSTON—COLONY—(992-0800). Through 6/9: *Moonstruck.* Beg. 6/10: *Big Business.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Stormy Monday.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Willow.* #2—*Babette's Feast.* #3—Through 6/9: *Moonstruck.* Beg. 6/10: *Big Business.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Salsa.* #2—Through 6/9: *Beetlejuice.* Beg. 6/10: *Poltergeist III.* #3—*Colors.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*"Crocodile" Dundee II.* #2—Through 6/9: *Willow.* Beg. 6/10: *Big Business.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Rambo III.* #2—*"Crocodile" Dundee II.* #3—*Big.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Above the Law.* #3—*Rambo III.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Stand and Deliver.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Moonstruck.* #2—*Willow.*

932. ELIZABETH—ELMORA—(352-3483). *Three Men and a Baby.*

933. LINDEN—QUAD—(925-9787). #1—*Rambo III.* #2—*Beetlejuice.* #3—*The Wrong Guys.* #4—*Stand and Deliver.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Babette's Feast.*

936. UNION—UNION—(686-4373). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Rambo III.* #2—*Rambo III.* #3—*Big.*

938. WESTFIELD—TWIN—(654-4720). #1—*Dominick and Eugene.* #2—*The Unbearable Lightness of Being.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*American Gothic.* #2—*Beetlejuice.*

951. CLOSTER—CLOSTER—(768-8800). *"Crocodile" Dundee II.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*The Wrong Guys.* #4—*Beetlejuice.*

953. EMERSON—TOWN—(261-1000). #1—*Rambo III.* #2—*The Milagro Beanfield War.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Rambo III.* #2—*"Crocodile" Dundee II.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Willow.* #2—*Rambo III.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Big.* #2—*Funny Farm.*

958. OAKLAND—TWIN—(337-4478). #1—*Colors.* #2—*Funny Farm.*

959. PARAMUS—CINEMA 35—(845-5070). *The Drifter.*

961. PARAMUS—BERGEN MALL—(845-4449). *Au Revoir Les Enfants. (Good-Bye, Children.)*

962. PARAMUS—ROUTE 4—(487-7909). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—*Big.* #6—*Big.* #7—*The Wrong Guys.* #8—*White Mischief.* #9—*Willow.* #10—*Willow.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Above the Law.* #2—*American Gothic.* #3—*Funny Farm.*

964. RAMSEY—CINEMA—(825-2090). *Willow.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Moonstruck.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*"Crocodile" Dundee II.* #2—*Big.* #3—*"Crocodile" Dundee II.* #4—*Wall Street.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Beetlejuice.* #2—*Above the Law.* Sunday Movie Series: *Anna.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Last Emperor.* #2—*Colors; I Don't Give a Damn.* #3—*The Milagro Beanfield War; Biloxi Blues.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Big.* #2—*Willow.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Willow.* #2—*Moonstruck.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)*

972. WESTWOOD—PASCACK—(664-3200). #1—*Big.* #2—*Funny Farm.* #3—Through 6/9: *The Wrong Guys.* Beg. 6/10: *Big Business.* #4—Through 6/9: *The Drifter.* Beg. 6/10: *Big Business.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOVE THE LAW—(1 hr. 44 min.; 1988) A Chicago police detective finds himself swept up into an international covert operation involving his former CIA associates. With Steven Seagal and Pam Grier. Screenplay by Seagal and Andrew Davis. Dir. Davis. R. **219, 309, 406, 530, 904, 921, 963**

ARIA—(1 hr. 30 min.; 1988) Aria segments from famous operas have been translated to the video screen by several renowned directors. With Theresa Russell, Bridget Fonda, and Beverly D'Angelo. Written and directed by Nicolas Roeg, Bruce Beresford, Ken Russell, Jean-Luc Godard, Julien Temple, Derek Jarman, and Robert Altman. R. **11, 63, 89**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö), enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **11, 45, 308, 533, 718, 961, 970, 971**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82, 533, 719, 917, 935**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81**

THE BEAT—(1 hr. 38 min.; 1988) An enthusiastic young teacher tries to wake his class up from their drug-induced haze and is helped in his efforts by a new, mysterious student. With David Jacobson, William McNamara, and John Savage. Written and directed by Paul Mones. R. **5**

BEETHOVEN'S NEPHEW—(1 hr. 43 min.; 1988) The true story of the disarray of Beethoven's personal life, and his obsessive attention for his young ward. With Wolfgang Reichmann. Screenplay by Mathieu Carriere and Paul Morrissey. Dir. Morrissey. R. **49**

★ **BEETLEJUICE**—(1 hr. 40 min.; 1988) Nothing in this ghoulish pop-up book of a movie is scary, but the picture gives us one jolt after another—startling explosions of energy. Director Tim Burton consistently stays ahead of the audience—almost too far ahead. He creates toy worlds that intersect with real ones, and sometimes we're not sure which one we're in. He goes very far into the wonder of logic and fantasy, and then throws in something from left field—no, from the bleachers. He's rabid, undomesticated—probably a comic genius of some sort but at this point too impatient to bring order to the brilliant profusion of his ideas. Micheal Keaton, whose face is the color of Kaopectate, and who wears voluminous coats, like Ed Wynn, is the professional poltergeist who helps a lovely young dead couple haunt their own house. Catherine O'Hara, as the pretentious sculptor, and Jeffrey Jones, a neurotic, are the awful couple who take over the house. Get yourself ready for some very odd events inspired by the music of Harry Belafonte. Cameos by Sylvia Sidney and Dick Cavett. (5/2/88) PG-13. **7, 89, 101, 102, 112, 204, 208, 214, 521, 530, 531, 601, 611, 626, 700, 713, 715, 725, 753, 905, 918, 933, 950, 952, 968**

BIG—(1 hr. 44 min.; 1988) Reviewed in this issue. PG. **10, 31, 48, 66, 84, 84, 106, 111, 112, 200, 203, 213, 218, 219. 300, 304, 306, 310, 316, 404, 406, 503, 504, 505, 14, 516, 517, 519, 527, 530, 600, 604, 606, 608, 610, 612, 616, 618, 621, 625, 625, 634, 706, 708, 723, 724, 756, 802, 817, 820, 902, 902, 904, 920, 937, 956, 962, 962, 967, 970, 972**

BIG BUSINESS—(1 hr. 49 min.; 1988) Two sets of twins, mismatched at birth, come together at opposite ends of a big business deal. With Bette Midler and Lily Tomlin. Written by Dori Pierson and Marc Rubel. Dir. Jim Abrahams. PG. **5, 25, 34, 55, 66, 200, 400, 516, 518, 528, 601, 610, 612, 625, 633, 700, 703, 707, 803, 809, 815, 914, 917, 919, 972, 972**

BLOODSPORT—(1 hr. 32 min.; 1988) A young American's determination to pay tribute to his martial arts teacher leads him to the prestigious international contest. With Donald Gibb and Jean Claude Van Damme. Screenplay by Sheldon Lettich, Christopher Cosby, and Mel Friedman. Dir. Newt Arnold. R. **33, 90, 112, 530**

CALL ME—(1 hr. 37 min.; 1988) An erotic thriller about a woman who receives obscene phone calls. With Patricia Charbonneau and Patti D'Arbanville. Screenplay by Karyn Kay and Sollace Mitchell. Dir. Mitchell. R. **44**

CANDY MOUNTAIN—(1 hr. 31 min.; 1988) An aspiring musician searches for a legendary guitar craftsman, hoping to find fame and fortune along the way. With Kevin O'Connor and Tom Waits. Written by Rudy Wurlitzer. Dir. Robert Frank and Wurlitzer. R. **11**

★ **COLORS**—(2 hr.; 1988) Dennis Hopper's fourth film as director is a formula cop movie with some special qualities. Robert Duvall is Hodges, a shrewd veteran cop in Los Angeles, and Sean Penn is the tiny young dynamo "Pacman," the kind of policeman who kayos a hood just for looking him in the eye. Together they are trying and failing to contain the tide of crack-war violence engulfing Los Angeles. After fighting a lot, they will, in time, learn to love each other. A formula, to be sure. But Hopper gives the movie his own intensity and recklessness, and his despair. In the scenes of the two cops patrolling the neighborhood streets, the movie slows down. The car pulls up and everyone raps. The young hoods, it turns out, are doomed by their best qualities of courage and loyalty. Since their feeling for the gang is the only thing holding them to life, they *must* retaliate when the gang is attacked. From their own point of view, they are violent on principle. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. Written by Michael Schiffer. (4/18/88) R. **21, 34, 112, 208, 313, 505, 509, 530, 606, 608, 621, 706, 753, 762, 800, 805, 904, 918, 958, 969**

"CROCODILE" DUNDEE II—(1 hr. 30 min.; 1988) He's back, conjuring bats in the outback and outwitting sophisticates in New York, as synthetic as ever (Paul Hogan was a TV personality in Australia before hitting it big), but pleasing enough. In this one Linda Kozlowski's Susan gets kidnapped by a vile Colombian drug lord; Mick frees her and takes her to Australia. When the Colombian and his henchmen follow, Mick and Susan disappear into the bush, where Mick plays mean bushman tricks on the drug boys. The plot is rather like that of a TV movie, but the movie soaks up your time. (6/6/88) PG. **24, 24, 32, 52, 67, 85, 85, 100, 101, 102, 103, 108, 112, 112, 207, 210, 211. 211, 215, 216, 217, 219, 219, 220, 222, 300, 302, 302, 304, 304, 304, 305, 305, 314, 314, 315, 317, 318, 322, 401, 406, 406, 505, 505, 509, 509, 512, 512, 516, 516, 517, 517, 525, 525, 530, 530, 532, 601, 604, 606, 606, 608, 608, 610, 610, 612, 617, 618, 621, 625, 625, 625, 635, 638, 705, 705, 706, 706, 708, 709, 709, 715, 715, 721, 723, 723, 760, 762, 801, 809, 809, 817, 819, 821, 900, 901, 902, 902, 905, 905, 919, 920, 936, 936, 951, 952, 952, 954, 962, 962, 967, 967**

DA—(1 hr. 42 min.; 1988) A look at the joy and pain involved in resolving familial relationships. With Martin Sheen, William Hickey, and Barnard Hughes. Screenplay by Hugh Leonard. Dir. Matt Clark. PG. **50**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **54, 938**

DRAGON CHOW—(1 hr. 15 min.; 1988) In German, Eng. subtitles. An enterprising Chinese waiter in Germany joins forces with a down-on-his-luck Pakistani immigrant to open a restaurant, fulfilling both of their dreams of assimilation. With Bhasker and Ric Young. Written and directed by Jan Schutte. **81**

FRIDAY THE 13th, PART VII: THE NEW BLOOD—(1 hr. 30 min.; 1988) The horror continues. With Lar Park Lincoln. Screenplay by Daryl Haney and Manuel Fidello. Dir. John Carl Buechler. R. **36, 90, 100, 101, 108, 112, 204, 216, 300, 305, 313, 319, 406, 530, 608, 705, 715, 763, 810, 901, 911, 921**

FUNNY FARM—(1 hr. 48 min.; 1988) A city man finds that life in the country isn't all it's cracked up to be. With Chevy Chase and Jack Gilpin. Screenplay by Jeffrey Boam. Dir. George Roy Hill. PG. **25, 31, 61, 83, 101, 106, 111, 112, 206, 209, 210, 213, 218, 219, 220, 300, 301, 309, 315, 318, 406, 503, 505, 506, 510, 517, 517, 520, 523, 527, 527, 530, 532, 603, 606, 608, 610, 612, 616, 621, 625, 625, 627, 631, 634, 635, 706, 708, 709, 711, 714, 723, 724, 756, 801, 808, 819, 820, 900, 902, 902, 905, 956, 958, 963, 972**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5, 813**

IT COULDN'T HAPPEN HERE—(1 hr. 30 min.; 1988) The story of the incredible journey undertaken by the British pop group the Pet Shop Boys to get to their most unusual engagement. With Neil Tennant, Chris Lowe, and Joss Ackland. Written by Jack Bond and James Dillon. Dir. Bond. **6**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In recreating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? (11/30/87) PG-13. **6, 42, 46, 200, 220, 304, 307, 308, 609, 620, 703, 707, 720, 761, 822, 969**

THE MANCHURIAN CANDIDATE—(2 hr. 6 min.; 1962) An extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. Written by George Axelrod, from Richard Condon's novel. Dir. John Frankenheimer. **20, 62, 85**

THE MASS IS ENDED—(1 hr. 44 min.; 1988) In Italian, Eng. subtitles. After several years in Rome, a young priest returns to his home parish to find that the lives of his friends and family have changed dramatically. With Nanni Moretti. Screenplay by Nanni Moretti and Sandro Petraglia. Dir. Moretti. **43**

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) It's not sufficient to say that this Robert Redford picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors, On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Starring Chick Vennera, Ruben Bladés, Sonia Braga, John Heard, and Richard Bradford. Based on a novel by John Nichols. (4/11/88) R. **35, 53, 87, 204, 206, 302, 307, 313, 320, 501, 506, 515, 520, 601, 611, 613, 618, 621, 631, 703, 709, 713, 755, 800, 807, 820, 953, 969**

THE MODERNS—(2 hr. 6 min.; 1988) This painfully sarcastic movie, written by Jon Bradshaw and Alan Rudolph, and directed by Rudolph, would appear to be the work of someone who had read Gertrude Stein's *Autobiography of Alice B. Toklas*, Hemingway's *A Moveable Feast*, and perhaps a biography of the American art dealer John Quinn, and had then spent many years brooding over the problem of how to turn a glittering period in the arts—Paris during the twenties—into trash. Piety may not be required, but one can't see much point in making the young Hemingway a sophomoric drunk or in suggesting that art and forgery are the same (the most tired of "scandalous" ideas). Keith Carradine, however, gives a sturdy performance as a second-rate painter who finally leaves for Hollywood. With Linda Fiorentino as a siren, John Lone as a corrupt collector, Wallace Shawn as a newspaper columnist, Geraldine Chaplin as another collector, and Genevieve Bujold as a tough-minded dealer. Shot in Canada. (5/16/88) PG-13. **49**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **20, 62, 85, 200, 204, 219, 308, 313, 400, 501, 511, 530, 603, 606, 608, 623, 706, 716, 720, 722, 757, 806, 812, 815, 904, 914, 916, 917, 931, 966, 971**

MONDO NEW YORK—(1 hr. 22 min.; 1988) A tour through the hedonistic underworld of New York City. With Shannah Laumeister, Karen Finley, and John Sex. Written by David Silver and Harvey Keith. Dir. Keith. **11**

POLTERGEIST III—(1 hr. 37 min.; 1988) Young Carol Anne visits her aunt and uncle to recuperate from her last poltergeist experience, but the spirit leaves home with her. With Heather O'Rourke and Zelda Rubenstein. Screenplay by Gary Sherman and Brian Taggert. Dir. Gary Sherman. PG-13. **21, 30, 51, 210, 222, 317, 400, 509, 517, 526, 610, 625, 703, 709, 724, 803, 815, 903, 918**

POWAQQATSI—(1 hr. 37 min.; 1988) Godfrey Reggio's new wordless spectacle film (he is the director of the cult hit *Koyaanisqatsi*) would appear to be a rock concert for UN delegates. As the Philip Glass music, frenzied yet motionless, pounds away on the soundtrack, Reggio gives us slow-motion shots of laborers in Third World countries lifting, hauling, threshing, chopping, cutting, running. The movie's humanistic message: Impoverished Third World workers in their naked wretchedness are superior to the mightiest city dweller. In brief, Reggio has transformed hopeless physical labor into a lyrical tribute to the dignity of man. Which has to be something of a sick joke (King Cheops himself, constructing the pyramids at Giza, couldn't have devised a slicker rationale for slave labor.) The director has some skill, but the movie is all shots—nothing builds. Avoid when sober. (5/16/88) G. **41**

THE PRESIDIO—(1 hr. 56 min.; 1988) When a murder occurs at a military base in San Francisco, a homicide detective and the provost marshal at the base forget past differences to solve the murder. With Sean Connery, Mark Harmon, and Meg Ryan. Screenplay by Larry Ferguson. Dir. Peter Hyams. R. **24, 36, 36, 36, 40, 65, 85, 200, 220, 222, 509, 517, 625, 636, 718, 801, 816**

RAMBO III—(1 hr. 41 min.; 1988) The topless hunter returns, blowing away the Red Army in Afghanistan with his bow and exploding arrows. It's nuts, stupid, and insulting (apparently the mujaheddin need a well-built American to defeat the Soviets) but this one is also exciting, largely because the director, Peter Macdonald, a former second-unit man, is good at running extras through explosions. This kind of moviemaking is more like engineering than art, and Macdonald is at least a good engineer. Stallone is as nasal as before—in his long hair he looks like a melancholy Commanche. With Richard Crenna, and a variety of shrewd Israeli and Greek actors impersonating Afghans. Shot in Israel, near the Dead Sea, and in Arizona. (6/6/88) R. **3, 7, 22, 33, 33, 60, 67, 85, 85, 90, 91, 91, 92, 100, 103, 104, 106, 107, 108, 108, 112, 112, 200, 200, 207, 208, 211, 214, 214, 215, 216, 216, 218, 218, 219, 219, 220, 222, 300, 300, 303, 304, 304, 306, 306, 312, 312, 314, 314, 316, 318, 319, 322, 402, 406, 406, 504, 505, 505, 506, 512, 512, 514, 514, 517, 518, 527, 528, 530, 530, 532, 602, 606, 606, 608, 608, 610, 610, 611, 612, 616, 619, 621, 625, 625, 631, 637, 639, 705, 706, 706, 708, 714, 721, 723, 723, 724, 724, 724, 758, 759, 759, 803, 805, 811, 816, 818, 818, 818, 819, 900, 902, 902, 903, 905, 905, 910, 920, 921, 933, 937, 937, 953, 954, 955, 962, 962**

RIKKY AND PETE—(1 hr. 47 min.; 1988) An Australian brother and sister leave home and head for the outback when the brother's bizarre inventions rile both their parents and the local police. With Stephen Kearney and Nina Landis. Written by David Parker. Dir. Nadia Tass. R. **55**

SALOME'S LAST DANCE—(1 hr. 27 min.; 1988) In 1892, an unauthorized version of Oscar Wilde's banned play *Salome* is premiered in a London brothel. With Glenda Jackson, Nicholas Grace, and Stratford Johns. Written and directed by Ken Russell. R. **55**

SALSA—(1 hr. 30 min.; 1988) A young man works to support his family by day but lives for his nights in the salsa clubs. With Robby Rosa and Angela Alvarado. Screenplay by Boaz Davidson, Tomás Benitez, and Shephard Goldman. Dir. Davidson. PG. **7, 33, 88, 106, 111, 112, 200, 207, 213, 218, 219, 222, 300, 304, 312, 316, 318, 406, 530, 611, 702, 818, 904, 906, 918**

SOUTH OF RENO—(1 hr. 38 min.; 1988) An unemployed daydreamer plots revenge against his philandering wife and her vicious lover. With Jeffrey Osterhage and Lisa Blount. Written and directed by Mark Rezyka. R. **7**

STAND AND DELIVER—(1 hr. 43 min.; 1988) This inspirational tale of ghetto youth saved by a great teacher is sparked by Edward James Olmos, who gives an immensely entertaining star performance. Olmos, a growling, morose Lieutenant Castillo on *Miami Vice,* changes his appearance, weight, and manner to play the real-life teacher, Jaime Escalante, a computer technician who decided to work with East Los Angeles kids (mostly Hispanic) at the James A. Garfield High School. At first, Escalante seems a weak, burdened man—a middle-class householder, a *teacher*—overmatched by insolent youths. But his impotence is a put-on and a lure. When his students challenge him, he turns a mocking hipster's wit on them, conquering with scorn and irony and, finally, encouragement and affection. Escalante prepared his students for the advanced-placement test in calculus, and, in 1982, eighteen of them passed—at that time an unheard of feat. Since then, many more have passed. The movie is stirring but not always convincing—the actors playing the students are much too soft. With Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. (4/18/88) PG. **87, 317, 502, 513, 519, 523, 627, 709, 713, 725, 755, 906, 930, 933**

STORMY MONDAY—(1 hr. 33 min.; 1988) Directed by Mike Figgis and photographed by Roger Deakins, this modest English thriller is no more than an imitation forties Hollywood *film noir* about young lovers caught (as they used to say) in a web of violence and deceit, but the movie has an engagingly "dark" moody fatalism that is very pleasing. Tommy Lee Jones is amusing as a vicious Mr. Big—an American financier trying to take over an English provincial city—and Melanie Griffith, playing that archetypal forties figure, a good-bad girl, is sweet and sexy. With Sean Bean, and, as a mysterious club owner, Sting. (5/16/88) R. **11, 84, 801, 916**

★ **A TAXING WOMAN**—(2 hr. 7 min.; 1988) In Japanese, Eng. subtitles. Juzo Itami's new comedy is an ambiguous celebration of Japan's dauntless tax auditors and inspectors, who ferret out hidden riches from the country's innumerable cheats. (Tax rates in Japan are extremely high.) His heroine, Ryoko (Nobuko Miyamoto), has freckles and short hair in a modified Clara Bow cut, and she's a brilliant hound, terrorizing mom-and-pop grocers, casino operators, and finally a true crook, Mr. Gondo (Tsutomu Yamazaki). We root for her to trap victims, but we also root for them to get away with at least some of the stash. Gondo, for instance, is a brute, but he's also a charming and resourceful man who breaks into a wild dance of glee after making a killing. Earning money makes him horny, and sleeping with women makes him eager to earn more. He's probably the happiest man in Tokyo and pretty nearly irresistible. When the tax service, including Ryoko, come down on him with a force of one hundred agents and much electronic equipment, we may not be on their side. The movie has a cops-and-robbers structure that really isn't supported by its underlying attitudes. But it's good fun. Itami has a feeling for the pressured vitality of the modern big city. (5/23/88) **81**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **20, 36, 51, 200, 203, 310, 313, 320, 523, 615, 700, 938**

WELCOME IN VIENNA—(2 hr. 1 min.; 1986) In German and English, Eng. subtitles. Part three of the "Where To and Back" Trilogy, an examination of social attitudes in Austria today. With Gabriel Barylli. Written by Georg Stefan Troller and Axel Corti. Dir. Corti. **1**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940–41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a collection of wicked little beasties. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence became blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been acting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book (same title) about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation and dwindling-Empire nostalgia. The movie is lazy and pompous, a smug example of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. Exteriors shot in Kenya. (5/2/88) R. **10, 43, 310, 514, 526, 609, 612, 630, 710, 816, 962**

WILLOW—(1 hr. 49 min.; 1988) The new fantasy-spectacle produced by George Lucas (Ron Howard directed) coarsely synthesizes elements from *The Wizard of Oz, Snow White and the Seven Dwarfs, Conan the Barbarian, Star Wars, Dragonslayer*, and the Old Testament. Nothing in this exhausting, clangorous picture (whose story Lucas devised) makes much sense, but there's lots *of* it, including good and bad sorceresses, love dust, much hacking and hewing, and a whole village of Nelwyns (three-foot creatures). Set in a made-up world (i.e., the Middle Ages plus special effects), *Willow* is about a wicked queen, a baby, a Nelwyn who protects the baby, and a swashbuckler (Val Kilmer). It's the kind of meaningless plot held together by lines like "Oh, if only we could get to Tir Asleen Castle!" Extremely violent, *Willow*, despite its PG rating, is inappropriate for small children. A spectacular but jangled and unsatisfying experience. With Jean Marsh and Joanne Whalley. (5/30/88) PG. **24, 40, 64, 80, 112, 206, 210, 213, 217, 219, 219, 301, 311, 401, 406, 406, 505, 509, 510, 512, 517, 523, 530, 600, 606, 608, 610, 610, 616, 625, 634, 635, 638, 706, 714, 714, 718, 722, 724, 753, 764, 802, 808, 820, 902, 904, 917, 919, 931, 955, 962, 962, 964, 970, 971**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulness), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) **82**

THE WRONG GUYS—(1 hr. 26 min.; 1988) A comedy that chronicles the 25th reunion of a small-town Cub Scout den. With Louie Anderson, Richard Lewis, and Richard Belzer. Screenplay by Paul De Meo and Danny Bilson. Dir. Bilson. PG. **36, 60, 66, 90, 112, 207, 210, 214, 217, 313, 503, 508, 510, 517, 530, 600, 606, 625, 633, 634, 634, 702, 903, 904, 933, 952, 962, 972**

REVIVALS

BEAUTY AND THE BEAST—(1 hr. 30 min.; 1946) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **1**

IF . . .—(1 hr. 51 min., 1969) An absurdist satire of the cruelty and psychological oppression in a traditional British boys' school, and at times a lyrical ode to the revolutionary spirit, very much of its time. With Malcolm McDowell, David Wood, Richard Warwick, and Christine Noonan. Dir. Lindsay Anderson. **47**

THE LADY VANISHES (1938)—(1 hr. 37 min.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride, and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. Soon after the film was released, David O. Selznick signed Hitchcock to direct in Hollywood. **1**

THE LAST LAUGH—(1 hr. 17 min.; 1924) One of the greatest of silent films. Emil Jannings, a powerful sufferer, is the doorman of a posh German hotel who loses his self-esteem when he is stripped of his magnificent uniform and forced to work in a bathroom. Visually overpowering and very moving. Dir. F. W. Murnau. **8**

THE LAVENDER HILL MOB—(1 hr. 22 min.; 1951) A marvelous comedy about a mousy little clerk (Alec Guinness) who steals a million pounds from the Bank of England. With Stanley Holloway, Marjorie Fielding, and Audrey Hepburn in a bit part. Dir. Charles Crichton. **1**

MEPHISTO—(2 hr. 15 min.; 1981) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as a provincial German star who becomes, under the watchful eyes of the Nazis, the principal player and manager of Berlin's Prussian State Theater. This Oscar-winning Hungarian production, directed by István Szabó, is a study in ambition, intelligence, and moral defeat. **1**

NORTH BY NORTHWEST—(2 hr. 16 min.; 1959) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **8**

THE PARADINE CASE—(2 hr. 11 min.; 1948) A lavish, overlong, heavy drama of a British lawyer and a beautiful murder suspect, forgettably directed by Alfred Hitchcock. With Gregory Peck, Ann Todd, Valli, Charles Coburn, Charles Laughton, and Ethel Barrymore. **8**

LA STRADA—(1 hr. 55 min.; 1954) In Italian, Eng. subtitles. One of Fellini's early, lyrical masterpieces, from the days before his style became overwhelmingly "Fellini-esque." Anthony Quinn is the brutish circus strongman, Giulietta Masina the waif he makes part of his entourage. Strong, touching, poetic. **1**

SUNSET BOULEVARD—(1 hr. 50 min.; 1950) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden, Erich von Stroheim, and Nancy Olson. Dir. Billy Wilder. **47**

TAXI DRIVER—(1 hr. 54 min.; 1976) A maladjusted loner (Robert De Niro), driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Brilliant, indelible performances by De Niro, Harvey Keitel as a pimp, and Jodie Foster as a prepubescent hooker. **9**

THE 39 STEPS (1935)—(1 hr. 21 min.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's novel. A witty, wry, romantic, exquisitely paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. **1**

THE VIRGIN SPRING—(1 hr. 28 min.; 1959) In Swedish, Eng. subtitles. Not one of Bergman's best (the script is not by him), but as loving and compelling a re-creation of life and death in the Middle Ages as you are likely to get this side of *The Seventh Seal*. The film contains a harrowing rape scene, and both censored and uncensored versions are in distribution. With Max von Sydow and Gunnel Lindblom. **1**

WILD STRAWBERRIES—(1 hr. 30 min.; 1957) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjöström, Bibi Andersson, and Ingrid Thulin. **1**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Saturday, June 11

LONG DAY'S JOURNEY INTO NIGHT—Jason Robards and Colleen Dewhurst in a revival of Eugene O'Neill's drama, directed by Jose Quintero. Featured in the cast are Jamey Sheridan, Campbell Scott, and Jane Macfie. Mon. through Fri. at 8, and Sat. at 2, $15 to $37.50; Sat. at 8 and Wed. at 2, $15 to $35; from 6/11. In rotating repertory with O'Neill's *Ah, Wilderness*, starring Robards and Dewhurst, and directed by Arvin Brown, which opens 6/9. Call theater for specific dates. **Neil Simon Theater**, 250 West 52nd Street (757-8646). All major credit cards.

Tuesday, June 14

JUNO AND THE PAYCOCK—The Gate Theatre Dublin production of Sean O'Casey's classic is presented by Circle in the Square Theater, directed by Joe Dowling. Featured in the cast are Donal McCann, Geraldine Plunkett, John Kavanagh, Maureen Potter, and Joe Savino. Monday through Saturday at 8 (no matinees); $20 to $35; 6/14 through 7/2, with an official opening 6/21 at 7 p.m. The First New York International Festival of the Arts at **Golden Theater**, 252 West 45th Street (239-6200). All major credit cards.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the proficient stars in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, Anne Francine. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $40–$45; through Labor Day, and perhaps later. **Vivian Beaumont Theater** , Sixty-fifth Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and David Nackman. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon.–Sat. at 8 (dark on Thursdays), $27.50–$40; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Eric Roberts & Lisa Emery in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man & a dancer whose career is consuming her & bringing about major changes in her life; directed by Marshall W. Mason. With Jonathan Hogan & Lou Liberatore. Mon.–Sat. at 8, $27.50–$37.50, Sat. at 2, $25–$35, Wed. at 2, $22.50–$32.50; opened 10/14/87. **Plymouth,** 236 W. 45th St. (239-6200). 2 hrs. 45 mins. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may well last forever. Mon.–Fri. at 8, Sat. at 2 & 8, $30–$47.50; Wed. at 2, $25–$42.50. **Winter Garden,** Bdway & 50th (239-6200). 2 hrs. 45 mins. Major credit cards. ● ● **IRLS**

CHESS—Judy Kuhn, David Carroll, and Phillip Casnoff star in a musical with book by Richard Nelson, and music by Benny Andersson and Bjorn Ulvaeus; directed by Trevor Nunn. The plot focuses on a fierce battle between an American and a Soviet citizen for a world-class title as well as for the love of the woman they both want, using the game of chess as a metaphor for politics. Featured in the cast are Paul Harman, Harry Goz, Dennis Parlato, and Marcia Mitzman. Mon.–Sat. at 8, Sat. at 2, $35–$50; Wed. at 2, $27.50–$42.50. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon.–Thurs. at 8, Wed. & Sat. at 2; $30–$45; Fri. & Sat.at 8, $30 to $47.50. **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, well-nigh flawless. Tue.–Thur. at 8, $10–$35; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $15–$37.50; Wed. at 2, $8–$30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, & Bobo Lewis in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production & cast pure gold & the crowning achievement of the late Gower Champion; book by Michael Stewart & Mark Bramble; music & lyrics by Harry Warren & Al Dubin; opened 8/25/80. Tues.–Sat. at 8:15, Sat. & Wed. at 2:15, Sun. at 3, $27.50–$45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Phylicia Rashad is the Witch, Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers & other classic scary fairy tales; dance movement by Lar Lubovitch; opened 11/5/87. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$50; Wed. at 2, $32.50–$42.50. **Martin Beck,** 302 W. 45th St. (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—The great man has returned (in a limited run) with new insights in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film), *The World According to Me.* Tues.–Thur. at 8, Sun. at 3, $15–$32.50; Fri. & Sat. at 8, $17.50–$35. **Brooks Atkinson,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play (in an unimpeachable production) takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. Featured are Mel Winkler, L. Scott Caldwell, Ed Hall, Bo Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues.–Thur. at 8, $20–$35; Fri. & Sat. at 8, $20–$37.50; Wed. and Sun. at 3, Sat. at 2, $15–$32.50. Yale Repertory Theater at **Ethel Barrymore,** 243 W. 47th St. (239-6200). 2 hrs. 30 mins. All major credit cards.

MACBETH—Christopher Plummer and Glenda Jackson co-star in William Shakespeare's tragedy; directed by Zoe Caldwell. With Paul Shenar, Randle Mell, Alan Scarfe, Philip Kerr, Cherry Jones, Jack Gwillim, Thomas Hill. Tues.–Sat. at 8, $30–$40; Sat. at 2 & Sun. at 3, $25–$37.50; Wed. at 2, $25–$35; through 7/3. **Mark Hellinger Theater,** 237 W. 51st St. (246-0102). All major credit cards. 2 hrs. 30 min.

M. BUTTERFLY—John Lithgow and B. D. Wong are the stars of a play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. With John Gets, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Mon. through Thur. at 8, $29.50–$37.50, Fri. & Sat. at 8, Sat. at 2, $30.50–$40, Wed. at 2, $29.50 to $37.50. **Eugene O'Neill,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue.–Sat. at 8, Sat. at 2, Sun. at 3, $$37.50-$50; Wed. at 2, $30–$42.50. **Marquis,** 46th St. & Bdway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

MICHAEL FEINSTEIN IN CONCERT—An expert interpreter of the melodies and lyrics of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Richard Rodgers, Lorenz Hart, and other masters of the American popular song. Tue.–Fri. at 8, Sun. at 3 & 8, $35; Sat. at 7 & 9:30, $40; through 6/12. **Lyceum**, 149 West 45th Street (239-6200). 2 hrs. All major crdit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Tim Shew as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 available Mon.–Thur. with valid student I.D.'s at box office. **Broadway,** Broadway at 53rd (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, & Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Mon.–Fri. at 8, Wed. at 2, Sat. at 2, 7, & 9:30, Sun. at 3 & 7; $35–$45. **Edison,** 240 W. 47th St. (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Michael Crawford, Patti Cohenour, & Steve Barton (who had the leading roles in London), Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, & Cris Groenendaal; opened 1/26/88. Monday through Saturday at 8, Saturday at 2, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. With Scott Bakula, Alison Fraser, Deborah Graham, Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tues.–Sat. at 8, Sat. at 2, & Sun. at 3; $40; Wed. at 2, $47.50. **Helen Hayes,** 240 W. 44th St. (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW-Madonna, Joe Mantegna, and Ron Silver are the stars of David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $25–$35. **Royale,** 242 W. 45th St. (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $32.50–$47.50; Wed. at 2, $25–$40. **Gershwin Theater,** 51st St. W. of Bdway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the stars of a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of U.S.-Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tues.–Sat., Sat. at 2, Sun. at 3; $32.50–$37.50; Wed. at 2, $30–$35. Booth, 222 W. 45th St. (239-6200). 2 hrs. 10 min.

OFF BROADWAY

DANDY DICK—The 100th anniversary production of Arthur Wing Pinero's play starring Jan Miner, Gordon Chater, and Edward Hibbert, directed by Jimmy Bohr, tells of an Episcopal dean who tries to maintain order in a household full of racing enthusiasts. Tues. through Sun. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 7/3. **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

THE DEATH OF GARCIA LORCA—Jose Antonio Rial's play, translated into English (7/1-10 at 8, simultaneous translation into Spanish is available), deals with the last three days in the life of Federico Garcia Lorca, played by Bernard White. Tues. to Sun. at 8, Sat. and Sun. at 3; $20–$25; 6/17–7/10. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

DRIVING MISS DAISY—Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. With Frances Sternhagen, Earle Hyman, and Ray Gill. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30. **John Houseman Theater,** 450 W. 42nd St. (564-8038).

DUCKS—A musical by John Driver and Jeffrey Haddow takes a look at the theater scene told through twenty songs and sketches. Wednesday through Sunday at 8; $12; 6/8 through 26. **Musical Theater Works,** 440 Lafayette Street (677-0040).

ENGLISH MINT—*L'Amante Anglaise,* a psychological thriller based on an actual French murder case by Marguerite Duras, wherein the wife of a retired railroad functionary killed her husband; directed by Paul Verdier. With Hal Bokar, Paul Verdier, and Grace Zabriskie. Wednesday through Monday at 8, Saturday and Sunday at 2; $18; 6/29 through 7/11. **Cherry Lane Theater,** 18 Commerce Street (989-2020).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Bruce Weitz and Carol Kane. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

GODSPELL—A musical journey through *The Gospel According to St. Matthew,* with music by Stephen Schwartz, this 1971 hit is directed by Don Scardino. With Jeffrey Steefel, Trini Alvarado, Angel Jemott, Harold Perrineau, Robert E. McNeill, Jr., Mia Korf, Laura Dean, and Eddie Korbich. Tuesday through Saturday at 8, Wed. & Sat. at 2, Sun. at 3; $20 to $30. **Lamb's Theater,** 130 West 44th Street (239-6200).

THE GRAND TOUR—A revival of Jerry Herman's 1979 Broadway musical based on *Jacobowski and the Colonel*; directed by Ran Avni. $15 to $18. **Jewish Repertory Theater,** 144 East 14th Street (505-2667).

HAMLET—Ingmar Bergman's New York stage directorial debut features Peter Stormare and Pernilla Ostergren in Shakespeare's tragedy, performed in Swedish, as part of the *New Sweden '88* celebration at BAM. 6/8 to 16 (call theater for details). **Brooklyn Academy of Music Opera House,** 30 Lafayette Avenue, Brooklyn (718-636-4100).

I'LL GO ON—Gate Theater Dublins production of a one-man show performed by Barry McGovern, as part of the First N.Y. International Fetival of the Arts. Tues. through Sat. at 8, Sun. at 7:30; 6/10 through 24; $25. Plot is drawn from the Samuel Beckett novels, *Molloy, Malone Dies,* and *The Unnamable,* the last by McGovern and Gerry Dukes. **Mitzi E. Newhouse Theater,** Lincoln Center, 65th & Amsterdam (239-6200).

IN PERPETUITY THROUGHOUT THE UNIVERSE—Eric Overmyer's cosmic comedy probes the world of international conspiracy, political paranoia, and intergalactic connections; directed by Stan Wojewodski, Jr. With Tzi Ma, Carolyn McCormick, Troy Evans, Laura Innes. Wed.–Sat. at 8, Sun. at 7; Sat.& Sun. at 3; $15 to $18; from 6/11. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

KAYE BALLARD: WORKING 42ND STREET AT LAST—Kaye presents song, comedy, and her views on the world around her these days; with accompanist Arthur Siegel, and cellist Miss Faun. Mon. and Wed. through Sat. at 8, Sat. at 5, Sun. at 3; $22.50; through 6/12. **Kaufman,** 534 West 42nd Street (564-8038).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Fri. & Sat. at 8, Sun. at 3; $15; 6/10 thru August. **National Black Theater,** 2033 5th Ave. (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) & Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thur. & Fri. at 8, Sat. at 2, 5, & 8, Sun. at 3; $10–$19.95. **Heckscher,** 5th Ave. at 104th (534-2804).● ●

NORTH ATLANTIC—Willem Dafoe, Spalding Gray, Ron Vawter, Anna Kohler, Kate Valk, Peyton Smith, Michael Stumm, and Nancy Reilly are featured in Jim Strahs's play; directed by Elizabeth LeCompte, with music by Eddie Dixon. Thursday through Wednesday, at 8, 6/9 through 15; $25. **The Performing Garage Theater,** 33 Wooster Street (966-3651).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. With Suzi Winson, Helen Baldassare, Susan Gordon-Clark, & Julie J. Hafner, all of them delightful. Tues.–Sat. at 8, Sat. at 2, Sun.at 3; $27–$32.50. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tuesday–Thursday at 8, Sunday at 7; $23; Friday at 8, Saturday at 7 & 10, Sunday at 3; $27. **Circle-in-the-Square,** 159 Bleecker St. (254-6330).

PAVLOVSKY MARATHON—Argentine playwright Eduardo Pavlovsky's three plays, *Pablo, Slowmotion,* and *Potestad,* about psycho-political repression, about a former boxing champ, & about a father whose adopted child has been taken away by the state. $18 or $35 for pass to see all three. Call for specifics. 6/15–27. **Cherry Lane,** 38 Commerce St. (989-2020).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. With the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

RESISTANCE—D. Keith Mano's play deals with a confrontation between an American novelist and a Russian colonel. Featured in the cast are Don Chastain, Colin Fox, Laurie Kennedy, Aideen O'Kelly, Thomas Nahrwold, Michael Luciano, Rachel West, and Patrick Rameau. Mon.–Sat. at 8; $10; through 6/25. **Judith Anderson,** 422 West 42nd Street (869-9770).

THE RIVALS—Richard Brinsley Sheridan's satire about a man who poses as his own rival to win his beloved's hand. Mrs. Malaprop's in this one. Fri. and Sat. at 8, Sun. at 3 and 7:30; 6/17 through 8/29; $10 and $12. **Westside Theater,** 252 West 81st Street (874-7290).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving (who proves she is one of our best--least affected, mannered, cosmeticized--young actresses), and the author. Kathy Bates will take over the Amy Irving role on 7/5. Tuesday through Saturday at 8, Wednesday and Saturday at 2, and Sunday at 3; $25 to $29. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

SAND—Eric Bass's play is performed by actors and puppets (intended for adults only) and depicts the interwoven dreams of a couple--he Jewish, she German--on the eve of their living together. Tues. through Thurs, Sat. and Sun. at 8; 6/16 through 7/9; $16. Presented by the Sandglass Theater, as part of the First N.Y.International Festival of the Arts, **92nd Street Y,** 1395 Lexington Avenue (996-1100).

SANDRA BERNHARD—*Without You I'm Nothing:* This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wednesday at 8, Friday and Saturday at 8 and 10:30, Sunday at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

THE SEAGULL—Anton Chekhov's play about self-indulgence in 1895 Russia; directed by A. M. Raychel. With Gary Kotz, Enid Haller, David Hammerbeck, and Kate Lacy. 6/22 through 29 at 8:30; $10. **Theater-Studio,** Room 200, 750 8th Avenue (581-9425).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Ava Haddad in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. With Paul Sparer, Gordana Rashovich, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tues.–Thurs. at 8, Sat. at 2, $27; Wed. at 2, $25; Fri. & Sat. at 8, Sun. at 3, $29. **Westside Arts Theater,** 407 W. 43rd St. (541-8394).

STAR-CROSSED LOVERS—A musical wherein a young writer discovers the world's greatest love story and realizes his dream; written and directed by Richard Haase. Wednesday through Saturday at 8, Sundays at 3; $15. American Theater of Actors at **Churnuchin Theater,** 314 West 54th Street (718-507-0011).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. With Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Elizabeth Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 & 7:30; $24–$30. **Lucille Lortel,** 121 Christopher St. (924-8782).●

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa (wear comfortable shoes); directed by Richard Rose. Mon.–Wed. at 8, $100; Fri. at 8, $120; Sat. at 5 & 9, $135; Wed. at 2, $60. **7th Regiment Armory,** Park Ave. & 66th St. (239-6215).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg, featuring Lisa Bernstein, Timothy Williams, Robert Tate, Valerie Hill, and Trish Kane performing twenty numbers exploring gay and lesbian culture; directed by Scott Green. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $20. As of 6/7, at **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

THREE WAYS HOME—S. Epatha Merkerson, Malcolm-Jamal Warner, and Mary McDonnell star in Casey Kurtti's drama about a savvy, streetwise supermom who is fiercely devoted to giving her children a better life; directed by Chris Silva. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24.50 to $27.50. **Astor Place,** 434 Lafayette St. (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Provincetown Theater,** 133 Macdougal Street (477-5048). ●●

ZERO POSITIVE—Harry Kondoleon's play is about a father and his son grappling with their basic mortality; directed by Kenneth Elliott. With Tony Shalhoub, Frances Conroy, Richard McMillan, David Pierce, Edward Atienza, and Beth Austin. Tues.–Sun. at 8, Sat. and Sun. at 3; $20 and $25. New York Shakespeare Festival's **Public Theater/LuEsther Hall,** 425 Lafayette Street (598-7150).

THEATER COMPANIES

AMERICAN JEWISH THEATER—Neil Simon's comedy, *Last of the Red Hot Lovers,* starring Tovah Feldshuh, Marcia Jean Kurtz, Becky London, & Ethan Phillips, concerning a fish market proprietor and his attempts to seduce three different women; directed by John Driver. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $20. **Theater Guinevere,** 15 W. 28th Street (683-7707).

CIRCLE REPERTORY COMPANY—Jim Leonard, Jr.'s V. & V. Only, tale of a close-knit group of friends whose lives center around a coffee shop in New York's Little Italy; directed by Marshall W. Mason. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22.50–$26. **Theater,** 99 Seventh Avenue South (924-7100).

ENSEMBLE STUDIO THEATER MARATHON '88—Twelve one-acters are shown over six weeks, 6/8 through 7/18, in three series of four a night, with premiere works by Lanford Wilson, Horton Foote, Romulus Linney, Oyamo, and more, in three series. Fridays and Saturdays, $20; weekdays, $18; Sundays, $12. Call theater for a comprehensive flyer. **Second Floor Mainstage,** 549 West 52nd Street (247-3405).

LATIN AMERICAN THEATRE ENSEMBLE—Albert Camus's *El Malentendido* tells of a mother and daughter who are running a deadly hotel; directed by Braulio Villar. Friday and Saturday at 8, Sunday at 6; $8; through 6/26; in Spanish. **El Porton del Barrio,** 172 East 104th Street (246-7487).

MABOU MINES—*Flow My Tears, The Policeman Said,* a satiric sci-fi/political mystery based on Philip K. Dick's novel about a TV talk show host who wakes one day to find he has lost thirty million fans, directed by Bill Raymond. Featured in the cast are Ellen McElduff, Greg Mehrten, Black-Eyed Susan, Ruth Maleczech, Terry O'Reilly, and Frederick Neumann. Tuesday through Sunday at 8, Saturday and Sunday at 2; $15 to $18; through 7/10. **Mainstage 1 Theater** at New York University's Tisch School of the Arts, 721 Broadway (869-3530).

MANHATTAN THEATER CLUB—*Urban Blight,* a series of vignettes submitted by Christopher Durang, Jules Feiffer, A. R. Gurney, Jr., Edward Kleban, Richard Maltby, Jr., Terrence McNally, David Shire, and Wendy Wasserstein, who were asked to write on any subject that annoyed them (!); directed by John Tillinger and Richard Maltby, Jr. Call theater for details. Manhattan Theater Club's Stage I at **City Center's Theater,** 131 West 55th Street (246-8989).

MOSAIC THEATER—S. Ansky's *The Dybbuk: Between Two Worlds,* the National Theater of the Deaf's production combining spoken English and sign language, is based on a Yiddish folktale of star-crossed lovers; directed by Will Rhys. 6/7 & 9 at 8; 6/8 at 3 & 8; $17.50–$20. **92nd St. Y,** 1395 Lexington Ave.(996-1100).

NATIONAL SHAKESPEARE CONSERVATORY—Beth Henley's *The Wake of Jamey Foster,* 6/8 through 12. Wed. through Sat. at 8, Sun. at 2; $6. Musical revue following Fri. and Sat. shows, beginning at 11 p.m., no additional fee. **National Shakespeare Conservatory Theater,** 591 Broadway, 6th floor (219-9874).

NATIONAL SHAKESPEARE COMPANY—Oscar Wilde's *The Importance of Being Earnest,* Shakespeare's *A Midsummer Night's Dream,* through 6/11; $10. Call for specifics. **Cubiculo,** 414 W. 51st St. (265-2138).

NEGRO ENSEMBLE COMPANY—Martin Jones's *West Memphis Mojo,* set in the 50s in a barbershop which doubles as a record store for r.& r. enthusiasts; directed by Rick Khan. With Richard Gant, Tico Wells, Kate Redway, and Tucker Smallwood. Wed. at 3 (groups only), Thurs. and Fri. at 8; Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20; through 6/19. **Theater Four,** 424 West 55th Street (246-8545).

PLAYWRIGHTS HORIZONS—Keving Spacey stars in Kevin Heelan's *Right Behind the Flag,* a comedy about blind patriotism and our susceptibility to the American Dream; directed by R. J. Cutler. With Herbert Rubens, Richard Riehle, Paul McCrane, Amy Aquino, W. T. M. Martin, and Joe Bellan. Call theater for details. **Mainstage,** 416 W. 42nd St. (564-1235).

POWER THEATER COMPANY—Nani Anderson stars in a revival of David Rabe's *In the Boom Boom Room,* in which a girl sets out to become a professional dancer but winds up in a world of perversion and deceit; directed by Tony DeRiso. Through 6/12 at 8; performance at 3 on 6/12; $8. **Sargent Theater,** 314 West 54th Street (534-8390).

PUERTO RICAN TRAVELING THEATER—Candido Tirado's play, *First Class,* is about two Puerto Rican friends who try to fight their way out of the ghetto they were born and raised in; directed by A. Dean Irby. *Performances In English:* Wednesday, Thursday and Friday at 8. Performances in Spanish: Saturday and Sunday at 2:30 and 8; $10. **Puerto Rican Traveling Theater,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Jose Zorilla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Tirso de Molina's *El Burlador de Sevilla.* Call theater for specific times and dates. Thursday through Saturday at 8, Sunday at 3 and 7. **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BAR AT THE PINK FLAMINGO—Comedy by Sam and Zelda Schwartz, directed by Ron Bohn. It's 1944 in the Keys, and talk is cheap. Fri. & Sat. at 8, Sun. at 3:30; $8. **Actors Factory,** 149 W. 29th St. (594-1494).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. With Sarah Watchman, Thomas Crouch, James Sherman, Mary Johnson, Doug Lieth. Fri. and Sat. at 8, through 6/11; $10. **Noho Theater,** Two Bond Street (642-8009).

CHEAPSIDE—David Allen's comedy set in the theaters, brothels, and alehouses of Elizabethan London, revolving about the unpredictable fortunes of a playwright (Donald Silva); directed by Robert S. Johnson. With Nelson Avidon, Emily Tetzlaff, Mary Frith, and Ennis Smith. Wed.–Sat. at 8, Sun. at 7; through 6/12; $8. **William Redfield,** 354 W. 45th St. (219-2450).

CRAZY QUILT—Four playlets by Walter Corwin give an overview of the congealed America melting pot; three directed by H. Shep Pamplin, the fourth by George Bartenieff. Thur.–Sun. at 8; $4; through 6/19. **Theater for the New City,** 155 1st Ave. (254-1109).

GETTING OUT OF BED—Stephen Fife's play about a guy trying to get back on his feet after his live-in girl friend has left; directed by Stephen Roylance. 6/9 to 11 at 8; $4. **Horace Mann Theater,** 120th Street and Broadway (678-3490). Play moves for performances, 6/17, 18, 22 to 26 at 8; $8; to **William Redfield Theater,** 354 West 45th Street (333-7471).

THE GLASS MENAGERIE—A revival of the Tennessee Williams classic, directed by Peter Jensen; with Sara Croft, Jeanette Topar, Richard Moore, and Kerry Beck. Thurs.–Sat. at 8, Sun. at 3, Tues. & Wed. at 7; 6/11–19; $8. A Red Hen Production at the **Sanford Meisner Theater,** 104 Eleventh Avenue (989-2675).

HOME SWEET HOME/CRACK—Charles Cissel's play about the "perfect" family; directed by Terese Hayden. With Jacqueline Brookes, James Stevenson, Raymond Haigler, Hanna Cheek. Wed.–Sat. at 8, Sun. at 3; $8. **Ohio Theater,** 66 Wooster St. (966-4844).

THE PUBLIC EYE—Peter Shaffer's comedy, directed by Joseph Levin, with Chris Kendall, Maria Mason, and Bruce Teifer. 6/7, 8, 13, 14, 15, 16 at 8; $5. **St. Michael's Church,** 225 West. 99th Street (888-0790).

RITA AND BESSIE—A play with music by Manuel Martin, Jr. and Tania Leon. Story is about a fictional encounter between two very gifted women, a Cuban singer and a blues singer, and deals with racial hypocrisy. Thurs. through Sat. at 8; $8; through 7/2. **Duo Theater,** 62 East 4th Street (598-4320).

SAVED FROM OBSCURITY—Tom Mardirosian's comedy chronicles an actor's career on, off, and off-off Broadway; directed by John Ferraro. With Hansford Rowe, Peter Appel, Frederica Meister, and the author. Tues.–Sat. at 8, Sun. at 2 and 7, Sat. at 3; through 6/12; $5. **New Theater Wing,** 416 W. 42nd St. (564-1235).

SNOW WHITE FALLING—A "comic" nightmare by Oliver Goldstick, directed by Michael Goldberg, in which our favorite amusement park characters aren't quite what they seem. Featured in the cast are Susan Hull, Jean Taylor, Jeffrey Marcus, Sasha Nanus, and Melcourt Poux, Jr. Mon. through Sat. at 8; $8; through 6/18. Springboard Theater Company at **45th Street Theater,** 354 West 45th Street (924-5426).

10/11/87–A play, written, and performed by Greg Campora, Melody Cooper, Gayle Keller, & Dan Kagan, about people converged on Washington to protest the government's inattention to rights of gays, lesbians, & AIDS sufferers. The plot, with a cast of five, evolves from interviews, news clippings, and personal histories. Thurs.–Sat. at 7:30, Sun. at 4; $8; 6/9–7/10. **18th Street Playhouse,** 145 W. 18th St. (874-5476).

WHEEL AND DEAL—Phil Bosakowski's comedy, set in a garage, about three men in police custody for minor offenses who are sentenced to clean and polish a corrupt police captain's car; directed by Joshua Astrachan. Thur., Fri., and Sun. at 8, Sat. at 7 and 10; $10. **The Real Garage,** 145 Charles Street (925-1630).

WITH ALL COHERENCE GONE—Maggie Kulik's play, set in the plague-ridden England of 1348, about a man's quest for honesty in a fear-ridden world; directed by Dan Roentsch. With Peter Spinella, Terry Burns, Richard Silver, Stephen Byers, Diane Urbanski, Molly Moylan Brown, David Wilson. Tues.–Sat. at 8, Sun. at 3; $8; through 6/12. A Promethean production at **Theater 22,** 54 West 22nd Street (719-9812).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GEORGE AULT—Works on paper by this American Precisionist; 6/9–7/29. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

FRANK W. BENSON—Paintings by this American Impressionist, executed between 1896–1920; through 6/11. Spanierman, 50 E. 78th St. (879-7085).

JACOBO BORGES—New paintings; through 6/30. C.D.S., 13 E. 75th St. (772-9555).

JOHN CONSTABLE—Paintings and drawings, many on loan from American and European museums, and from private collections; through 6/25. Salander-O'Reilly, 22 E. 80th St. (879-6606).

PAUL DELVAUX/MAGRITTE—Paintings, watercolors, and drawings by both; through 6/18. Elkon, 18 E. 81st St. (535-3940).

HARTWIG EBERSBACH—Oil paintings, gouaches, and three-dimensional installations by an East German artist; through 6/25. Prakapas, 19 E. 71st St. (737-6066).

EDWARD HOPPER—Etchings, linocuts, and drypoints executed between 1915–1928, of subject matter such as landscapes, interiors, nudes, and seascapes; through 6/30. Sheehan, 52 E. 76th St. (772-7777).

JANE KAPLOWITZ—New drawings and paintings that present a humorous mix of images from art history and popular culture; through 6/11. McCoy, 19 E. 71st St. (570-2131).

HARRIET KLINE—Hand-cast paper works made of shredded currency and cotton pulp; through 6/18. Schiller-Wapner, 1 E. 61st St. (758-0329).

JOHN NEWMAN—Nine large-scale drawings that are evocative of maps and navigational charts; through 6/17. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

HANS GEORG RAUCH—Drawings, watercolors, and prints by this German cartoonist; through 7/2. Goethe House, 1014 Fifth Ave. (744-8310).

ANTONIO SEGUI—Recent gouaches on cardboard, in which a solitary man travels through a Cubist-inspired city; through 6/18. Bernard, 33 E. 74th St. (988-2050).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

IGNACE VAN ISAKER—New paintings; through 7/8. Staempfli, 47 E. 77th St. (535-1919).

ISAAC WITKIN—Recent bronze and aluminum sculptures, including a piece titled "Hawthorne Tree," executed in six variations; through 6/24. Hirschl & Adler, 851 Madison Ave. (744-6700).

57th Street Area

BRUCE HELANDER—Recent collages; through 7/2. Shippee, 41 E. 57th St. (319-2041).

DAVID HOCKNEY—A survey of drawings from the past twenty years; through 7/29. Emmerich, 41 E. 57th St. (752-0124).

DAVID HOCKNEY—Selected prints; 6/9–7/25. Drake, 50 W. 57th St. (582-5930).

JUSTEN LADDA—A simulated "group exhibition" of paintings and sculpture, for which the artist has recreated well-known paintings and sculptures; 6/9–7/15. Lelong, 20 W. 57th St. (315-0470).

CLAUDE AND FRANCOIS-XAVIER LALANNE—Sculptures by this husband and wife team, who began working together in Paris in 1956, of animal shapes that double as furniture; through 6/30. Del Re, 41 E. 57th St. (688-1843).

HENRY MOORE—Sculpture, drawings, and prints; through 6/15. Heidenberg, 50 W. 57th St. (586-3808).

ISAMU NOGUCHI—A retrospective of cast bronze and iron sculptures; through 6/11. Pace, 32 E. 57th St. (421-3292)/Recent bronzes; through 6/18. Herstand, 24 W. 57th St. (664-1379).

ROBERT ANDREW PARKER—Recent gouaches of the Annapurnas; through 6/24. Dintenfass, 50 W. 57th St. (581-2268).

KENNETH POLINSKIE—Bright, geometric still-life paintings of 1950s collectibles; through 6/29. Fischbach, 24 W. 57th St. (759-2345).

MILTON RESNICK/LINNEAUS TRIPE—Abstract paintings from 1957–1960/Photographs of Burma taken in 1855. Through 6/31. Miller, 41 E. 57th St. (980-5454).

DAN RIZZIE—New paintings with collage; through 6/25. Siegel, 24 W. 57th (586-0605).

DOUGLAS SAFRANEK—Realist paintings of New York houses and their backyards; through 6/18. Schmidt-Bingham, 41 W. 57th St. (888-1122).

TONY SIANI—Reliefs and works on paper; through 6/14. Ross, 50 W. 57th St. (307-0400).

DOROTHEA TANNING—Paintings and other works by this Surrealist, from 1961–1987; through 6/18. Kent, 41 E. 57th St. (980-9696).

East Village

BILL BARRETTE—Recent constructions that incorporate photographs; through 6/26. Fiction/nonfiction, 155 Ave. B (505-5590).

RUSSELL EPRECHT/ISHTA MUELLER—Neo-Expressionist paintings by both; through 6/26. Henry Harvey Aftermath, 75½ E. 3rd St. (353-0397).

KONISHI—Recent paintings and collages; through 6/19. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

JOANNE LANDIS/ANDREA ARROYO—Paintings of figures in ordinary settings/Sculptural reliefs inspired by Biblical themes and Pre-Columbian folk art; 6/9–7/3. On the Wall, 328 E. 11th St. (460-0963).

SoHo and TriBeCa

HERB AACH—Paintings from 1956–1962; through 6/25. Ingber, 415 W. Broadway (226-2221).

DAVID ALBAN—Drawings on clay; through 6/25. Stark, 568 Broadway (925-4484).

PETER AMBROSE—Sculptures that refer to the figure, in cast iron, aluminum, wood, and glass; through 6/25. Esman, 70 Greene St. (219-3044).

MICHAEL ASHER/JAMES COLEMAN—A site-specific installation that examines, alters, and comments upon the architectural interior of Artists Space/A narrative work in which 250 black-and-white still photographs are projected on the wall, while a synchronized audiotape tells the story of a murder. Through 7/2. Artists Space, 223 W. Broadway (226-3970).

PAT BADT—Abstract paintings on canvas and paper; through 7/1. Erpf, 568 Broadway (925-6160).

ROBERT BLACKBURN/MING FAY—A retrospective of prints by this artist who founded the Printmaking Workshop/A multi-media installation composed of many smaller disparate sculptures. Through 6/25. Alternative Museum, 17 White St. (966-4444).

TOBY BUONAGURIO—Recent ceramic and bronze sculptures; through 6/18. Steinbaum, 132 Greene St. (431-4224).

XAVIER CORBERO—Large-scale sculptures of chess figures made of pure basalt; through 6/11. Blum Helman, 80 Greene St. (245-2888).

DOUGLAS DARDEN—Drawings of visionary architectural spaces; through 6/30. Nichols, 83 Grand St. (226-1243).

LARRY DEYAB/CLINTON STORM—Symbolic figurative paintings/Minimalist abstract paintings in acrylic and marble dust on canvas. Through 6/23. Auchincloss, 558 Broadway (966-7753).

TERRY LEE DILL—Recent sculpture, models, and drawings for public artworks; through 6/25. Liguori, 93 Grand St. (334-0190).

JEAN DUPUY—Anagrammatic paintings; through 6/25. Harvey, 537 Broadway (925-7651).

ERIC FISCHL—New multi-paneled paintings, in which the artist has continued to explore the arcane private and social rites of suburbia; through 6/25. Boone, 417 W. Broadway (431-1818).

CAROL GALLIGAN—Painted paper sculptures; through 6/25. Allen, 560 Broadway (334-9710).

FRANK GEHRY/EDWARD RUSCHA—New corrugated furniture/Recent drawings. Through 6/18. Castelli, 420 W. Broadway (431-5160).

MARY GILLIS—Paintings in which pastels, rather than paint, have been used to cover broad areas of gessoed linen; through 6/11. Van Eck, 420 W. Broadway (219-0717).

KENNETH GOLDSMITH/TATSUYA MATSUMOTO—A large-scale painted wood sculpture/Photosilkscreen works. Through 6/25. Schreiber/Cutler, 171 Spring St. (925-1441).

ARTHUR GONZALEZ—Ceramic and bronze wall sculptures, and drawings, in a series entitled, "Messengers and Travelers"; through 6/16. Sharpe, 152 Wooster St. (777-4622).

FELIX GONZALEZ-TORRES—Conceptual works with text that draw attention to the monumentalization of material culture at the expense of social, humanistic concerns; through 6/24. Rastovski, 560 Broadway (966-4571).

DANA GORDON—Large-scale abstract paintings with broad gestural fields of color, and mysterious allusions; through 6/30. Ruggiero-Henis, 415 W. Broadway (966-3711).

DON GUMMER—Recent freestanding wood sculptures and colored working drawings; through 6/11. Sperone Westwater, 142 Greene St. (431-3685).

JULIE HEFFERNAN—Paintings that depict imaginary mythological scenes; through 6/18. Littlejohn-Smith, 133 Greene St. (420-6090).

RAY HOLLAND—Shaped wall reliefs painted with oil and enamel/A series of small shaped paintings titled, "Cartesian Fallacies, 1977–1988"; through 7/2. Condeso/Lawler, 76 Greene St. (219-1283).

ALLEN JONES—Large- and small-scale sculpture in painted wood and steel, paintings, and works on paper by this British Pop artist; through 7/1. Cowles, 420 W. Broadway (925-3500).

ILYA KABAKOV—An installation of two large, communal apartments inhabited by ten imaginary tenants, by a Soviet artist; through 6/11. Feldman, 31 Mercer St. (226-3232).

UNG NO LEE—A retrospective of works by this Korean artist, including paintings and drawings from the 1950s to the 1980s; 6/9–7/16. Facchetti, 476 Broadway (966-5991).

LIZ*VAL—Recent collaborative works that challenge accepted notions about art and society; through 6/11. Donahue, 560 Broadway (226-1111).

AL LOVING/JAMES LITTLE—Recent multi-panel paintings from his series entitled "Wild Goose Lake"/Recent paintings in oil and wax; 6/11–7/1. Kelly, 591 Broadway (226-1660).

DAVID MACH—An installation utilizing 15 tons of magazines, outboard motors, and classical stone sculptures; through 6/11. Toll, 146 Greene St. (431-1788).

JUDY MANNARINO—Large-scale abstract oil paintings; through 6/25. Hart, 105 Hudson St. (334-3522).

RICHARD OVERFIELD—Abstract paintings laid over a grid system; through 6/11. Rosenberg, 115 Wooster St. (431-4838).

MARKUS RAETZ—Etchings and aquatints from 1975–87, and sculpture; through 6/11. Alexander, 59 Wooster St. (925-4338).

GERHARD RICHTER—Prints and multiples; through 6/30. Nolan, 560 Broadway (925-6190).

HUNT SLONEM/DAVID LACHAPELLE—Recent paintings-/Cibachrome prints. Through 6/18. Trabia-MacAfee, 54 Greene St. (226-3552).

BARBARA STAUFFACHER SOLOMON—Small-scale color pencil drawings of landscapes that depict a poetic view of the environment; through 6/18. Protetch, 560 Broadway (966-5454).

PETER SOLOW/DAVID HORSLEY—Recent drawings/Recent paintings. Through 6/30. Moos, 133 Greene St. (982-0411).

JIM SULLIVAN—Recent paintings of romantic, imaginary interiors; through 6/15. Hoffman, 429 W. Broadway (966-6676).

SALLY VAGLIANO/FREDERICK NICHOLS—Pastels of leaves, flowers, and insects/Paintings of southern landscapes; 6/9–7/1. Perlow, 560 Broadway (941-1220).

IAN WALLACE—A selection of photomurals from the artist's retrospective organized by the Vancouver Art Gallery; through 6/11. 49th Parallel, 420 W. Broadway (925-8349).

B. WURTZ/ERICA BECKMAN—Works that are combinations of drawing, painting, photography, and sculpture/An installation of five 40 x 60 inch color photographs; through 6/25. Cutler, 164 Mercer St. (219-1577).

Other

JEAN-MICHEL BASQUIAT—New paintings; through 6/11. Baghoomian, 611 Broadway (995-5040).

WILLEM SANDBERG—Books, exhibition catalogues, posters, and other works designed by this Dutch typographer; through 7/9. Center for Book Arts, 626 Broadway (460-9768).

GREG SINGER/STAN SMOKLER—Large-scale paintings of everyday objects/Welded steel sculptures; through 6/19. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

ANDY WARHOL—Silkscreened paintings from his "Most Wanted Men" series; through 6/30. Gagosian, 521 W. 23rd St. (807-0807).

ELYN ZIMMERMAN/JEAN-PIERRE PERREAULT—Models, drawings, and large-scale photographs of ten public art projects by this artist; through 8/28/Works on paper by a Canadian choreographer; through 7/31. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

GROUP SHOWS

Madison Avenue and Vicinity

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Exhibition in memory of Toiny Castelli, marking 19 years of the gallery's existence; through 6/15.

CECIL—16 E. 72nd St. (517-3605). Works on paper by Bruggeman, Furbeck, Koulbak, McGee, Mollenkof, Raubacher, Seaver; through 7/1.

CHAMBERLIN—138½ E. 80th St. (737-7201), Mon.-Fri., 10–6. Paintings by Rosa Bonheur (1822–1899), and other members of her family; through 6/30.

FORUM—1018 Madison Ave. (772-7666). "Summer Invitational," with works by Foss, Friedman, Gekiere, Kurt, Mark, Masukovsky; 6/11–7/2.

HAMILTON—19 E. 71st St. (744-8976). Recent works on paper by Biederman, Bochner, Heeks, Mangold, Nozkowski, Stephan, Winters, others; through 7/15.

KOUROS—23 E. 73rd St. (288-5888). An exhibition in homage to John Bernard Myers, with works by Andre, Bannard, Blaine, Frankenthaler, Grooms, Hartigan, Krasner, Rivers, Wilson, others; through 7/1.

RALPH—43 E. 78th St. (288-5222). Works by Hodgkins, Nicholson, Penck, Rickey, Rivers, Steinberg, Thiebaud, Wesselman; through 7/2.

URDANG—23 E. 74th St. (288-7004). Works by Zeitlin, Sandler, Shoshan; through 6/25.

WEINTRAUB—988 Madison Ave. (879-1195). Works by Botero, Chagall, Moore, Tamayo, Utrillo, others; through 8/15.

YORK—21 E. 65th St. (772-9155). 19th- and 20th-century paintings by Chase, Durand, Graham, Hill, Stella, others; through 7/29.

57th Street Area

ACA CONTEMPORARY—41 E. 57th St. (644-8300). "Land," with works by Beerman, Davis, Freilicher, Kessler, Mangold, Wegman, Zwack, others; 6/9–7/9.

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Barth, Nelson, Young; on 8th floor, sculpture and drawings by gallery artists; 6/8–7/30. Blum Helman, 20 W. 57th St. (245-2888).

DE NAGY—41 W. 57th St. (421-3780). Works on paper by Altoon, Brodie, Lupertz, Meyer, Nozkowski, Storey, Winters, others; through 6/30.

DEUTSCH—20 W. 57th St. (765-4722), Mon.-Fri. 10–5:30, closed Sat. Works by 20th-century American painters and sculptors; through 8/18.

DRUTT—724 Fifth Ave. (974-0077). Works by gallery artists; through 6/25.

FISCHBACH—24 W. 57th St. (759-2345). "Summer in The City," with paintings by Blaine, Freilicher, Rose, Sullivan, Winter; through 6/29.

FRENCH—41 W. 57th St. (308-6440). Paintings with imagery that is intensely pyschological or spiritual, by Birmelin, Kraft, Poskas, Tansey, Witkin, others; through 6/18.

GOODMAN—24 W. 57th St. (977-7160). Sculpture by Artschwager, Deacon, Fabro, Kounellis, Oldenburg, Penone; through 7/1.

HARBOR—24 W. 57th St. (307-6667). 19th- and 20th-century prints by Arms, Bishop, Haden, Whistler, Zorn, others; through 6/30.

HEESY—50 W. 57th St. (245-1420). Prints by Diebenkorn, Francis, Twombly, others; through 6/25.

I.B.M.—590 Madison Ave. at 56th St. (407-6100), Tue.-Fri. 11–6, Sat. 10–5. "John Sloan: Spectator of Life"; "Computers and Art"; through 6/18.

JACOBSON—50 W. 57th St. (582-4695). "Visionaries of Contemporary British Painting," with works by Bomberg, Herman, Hitchens, Nicholson, Scott, Weight; through 6/11.

MCKEE—41 E. 57th St. (688-5951), Mon.-Fri. 10–5:30, closed Sat. Works by gallery artists; through 6/30.

TILTON—24 W. 57th St. (247-7480). Works by Andoe, Lucier, Robertshaw; through 6/30.

ZABRISKIE—724 Fifth Ave. (307-7430). "Nouveaux Realistes," with works by Arman, Christo, de Saint-Phalle, Klein, Tinguely, others; through 7/8.

East Village

BROMM—170 Ave. A (533-4233). Works by Alfonso, Carter, Frangella, Graupe-Pillard, Saganic, Sharon, others; through 6/30.

KENKELEBA HOUSE—214–16 E. 2nd St. (674-3939). Paintings by African American artists Cortor, Lee-Smith, Motley; through 7/17.

MCCARTHY—219 and 229 E. 10th St. (254-1532). Works by Dropkin, Elksnin, Herman, Lorio, Ott, Tetkowski, others; 6/10–26.

P.P.O.W.—337 E. 8th St. (529-1313). "100 Years: A Tradition of Social and Political Art on the Lower East Side," with works by Abbot, Haacke, Hine, Johnson, Purple, Quinones, Rupp, Thek, Wong, others; through 7/15.

SRAGOW—436 E. 11th St. (477-6284). Monotypes by Amenoff, Grooms, Keever, Mogavero, Wegman; through 6/30.

303—513 E. 6th St. (477-4917). Works by Cabrera, Johnson, Larner, Ray; 6/9–7/9.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). Abstract and figurative paintings by 19 emerging Mexican artists; through 7/14.

BROMM—90 W. Broadway (732-6196), Tue.-Fri. 11–6. Recent works by Bidlo, Bolt, Castoro, Herman, Opie, Pinto, Wodiczko; through 6/30.

BROWN—560 Broadway (219-1060). "Off White," with works by Beckman, Carrino, Cemin, Christian, Etkin, Quentel, Vital, others; through 6/18.

BURGIN—270 Lafayette St. (219-8379). Works by Graham, Hajamadi, Pitz, Ruppersberg, Saret, Tasset, Welling; 6/9–7/30.

CASTELLI—142 Greene St. (431-6279). "Richard Artschwager: His Peers and Persuasion, 1963–1988," with paintings and sculpture by Artschwager, Close, Dwyer, Jenney, Levine, Torreano, Wallace & Donohue, Zucker, others; through 6/11.

CAVIN-MORRIS—100 Hudson St. (226-3768). "Shape Sifting," with works by Coyne, Faust, Fontowitz, Ramirez, Serl, others; through 6/25.

CUGLIANI—508 Greenwich St. (966-9006). Works by Andoe, Baechler, Dryer, Heilman, Holliday, McDermott & McGough, Schuyff, Steir, Zalopany; through 7/1.

DAVIS—568 Broadway (219-1444). Recent works by Devine, McKeown, Pocock, Stikas; through 6/25.

DOME—578 Broadway (226-5068). Works by Clayton, Diamond, Fish, Reis, Talan, Gleeson/Thomas; through 6/25.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Bramson, Cornell, Faden, Parness, Pekarsky, Plotkin, Sallick, Sleigh, Sullivan, Waid; through 7/30.

FRANKLIN FURNACE—112 Franklin St. (925-4671). Installations by Willie Cole, Group Proposal, Genqui Numata; through 6/25.

GREEN—152 Wooster St. (982-3993). Works by Froment, Judlin, Levigoureux; through 6/11.

GRUENEBAUM—415 W. Broadway (966-3646). An invitational exhibition of sculpture and painting by 12 artists; through 6/30.

HANSON—415 W. Broadway (334-0041). Works by Bidlo, Copley, Dunham, Kass, Murray, Wachtel, Westfall, others; through 6/28.

112 GREENE—112 Greene St. (967-6109). Contemporary Australian Aboriginal art; through 7/13.

KOURY WINGATE—578 Broadway (966-5777). Paintings and sculpture by Blair, General Idea, Herold, Laub, Smith, others; 6/9–7/22.

LORENCE-MONK—568 Broadway (431-3555). "Life-Like," with photographs, sculpture, paintings, and drawings that have to do with the human body; through 6/25.

MARCUS—578 Broadway (226-3200). Works by Collins, Goldin, Friedmann, Espaliú, Hawkinson; through 6/25.

METRO PICTURES—150 Greene St. (925-8335). "Hover Culture," with works by Bolande, Dokoupil, Halley, Levine, Prince, Steinbach; through 6/25.

MILLIKEN—98 Prince St. (966-7800), closed Sat. in July. Works by Bittleman, Castle, Currier, Deihl, Hawley, Saba, others; through 7/15.

M-13—72 Greene St. (925-3007). Recent abstract paintings by Arat, Kim, Prent, Torres; through 6/25.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and works in other media by Alexander, Brenner, Byron, DiBenedetto, Lang, Parrino, Hodgkins, others; through 9/15.

PEARL—420 W. Broadway (966-5506). "American Explorations in Geometry: Color and Surface in the 1950s and 1960s," with works by Diller, Held, Loew, Pearson, Smith, Stella, von Wiegand; through 7/1.

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ART

PLUMB—81 Greene St. (219-2007). "Out of Order," with works by Dryer, Gilbert-Rolfe, Janowich, Obering, Wagner, others; through 6/11.

SHAFRAZI—163 Mercer St. (925-8732). Works by Belcher, Doran, Halle, Minter; through 6/11.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Lemon, Liepelt, Lowe, Spear; through 7/16.

STUX—155 Spring St. (219-0010). "Summer Review," with works by Amar, Anderson, Carroll, Floersch, Gendron, Quentel, Starn Twins; through 7/31.

SZOKE—164 Mercer St. (219-8300). "The Figure in American Prints Since 1950," with works by Bearden, Cadmus, Close, De Kooning, Erlebacher, Katz, Neel, Pearlstein, Soyer, Warhol, others; through 6/18.

TWINING—568 Broadway (431-1830). Works by Benca, Dehner, Hockney, Messer, Tress, Willis, Wofford, others; through 8/15.

WEBER—142 Greene St. (966-6115). Works by Boetti, Cooper, McCollum, Walther; through 7/25.

Other

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10–6, Wed. 12–8, Sat. 12–6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.–Fri., 8–6. "City Folk: Ethnic Traditions in in the Metropolitan Area"; through 9/9.

PRIVATBANKEN—20 W. 55th St. (751-0714). Forty Danish posters made between 1910–40, by Andersen, Brasch, Bogelund, others; through 7/16.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Brazil Projects," with paintings, sculpture, video, photography, architectural projects, and performance by Brazilian and American artists; through 6/12.

SWISS INSTITUTE—35 W. 67h St. (496-1759). "Swiss Posters: 1900–1925," by Amiet, Giacometti, Hodler, Koch, Morach, Renggli, others; through 6/30.

PHOTOGRAPHY

LEE FRIEDLANDER—Twenty-seven photographs from his book, *Cray at Chippewa Falls;* 6/10–7/15. New York University, Tisch School of the Arts, 721 Broadway (998-1930).

NAN GOLDIN—Large color photographs which further explore Goldin's ongoing work, "The Ballad of Sexual Dependency"; through 6/17. Pace/MacGill, 11 E. 57th St. (759-7999).

DAVID HEATH—Photographs from 1965, of army life in Korea, and urban life in American cities, in a series entitled, "A Dialogue With Solitude"; 6/8–7/1. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. Through 7/20: "Josef Koudelka"; "William James Stillman: Poetic Localities." Through 6/12: "25 From Thirteen: Photographs by Don Perdue."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.–Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. Through 7/16: "Private Enemy-Public Eye: The Work of Bruce Charlesworth."

MICHAEL JOHNSON—Photographs of rural midwestern landscapes; through 6/18. Witkin, 415 W. Broadway (925-5510).

DAVID LA CHAPELLE—Recent large-scale hand-manipulated color photographs; through 6/25. 56 Bleecker, 56 Bleecker St. (219-8836).

LIFE—Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment. Photographs used for covers of Life magazine over the past 50 years; through 6/30.

NEIL MAURER—Recent still-life photographs; through 6/30. Pfeifer, 568 Broadway (226-2251).

MILLER—138 Spring St. (226-1220). "Rethinking American Myths," with photographs by Brotmeyer, Eggleston, Jenshel, Levinthal, others; through 6/30.

PACE/MACGILL—11 E. 57th St. (759-7999). Photographs of families, by Callahan, Close, Frank, Hellebrand, Shore, Wegman, Weston, Witkin, others; through 6/17.

OLIVIA PARKER—Recent black-and-white photographs of arrangements of found objects; through 6/30. Lieberman & Saul, 155 Spring St. (431-0747).

SUSAN SHAPIRO—Fifty black-and-white photographs of belly dancers by a photographer who is also a belly dancer; through 9/9. Lincoln Center Library, 111 Amsterdam Ave., at 65th St. (870-1630).

ROSALIND SOLOMON—Portraits of people who have AIDS; through 7/1. Grey Art Gallery, 33 Washington Place (998-6780).

TWEED BUILDING—52 Chambers St. (566-7385), Mon.–Fri., 9:30–6. "Pride and Prejudice: The N.Y.C. Lesbian and Gay Community, WW2 to the Present," with photographs by Lane, McDarrah, Melillo, Ross, Tobin, Vitale, Weegee, others; through 6/30.

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (475-7710). 6/9–11 at 10: "An Evening of Performance and Film," presented by Stuart Sherman. $8, $10.

THE KITCHEN—512 W. 19th St. (255-5793). 6/8–11 at 8:30: Julia Heyward's "Mood Music." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 9/4: "Architectural Art: Affirming the Design Relationship."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors." Through 8/7: "Australia: A Bicentennial Celebration."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 9/15: "The Afghan Folio: Photographs by Luke Powell." 6/11–8/23: "The Real, the Fake, and the Masterpiece."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 8/21: "Italy: One Hundred Years of Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 6/13: "Donald Sultan." Through 6/27: "40 From Israel: Contemporary Sculpture and Drawing." Through 7/25: "Jenny Holzer: Grand Lobby Installation." Through 7/11: "Gordon Matta-Clark: A Retrospective." 6/9–9/19: "French Painting From the Brooklyn Museum and Hillman Collections."

CHINA HOUSE GALLERY—125 E. 65th St. (744-8181). Mon.–Sat. 10 a.m.–5. Through 6/18: "Ritual and Power: Jades of Ancient China."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 6/26: "The Art That is Life: The Arts and Crafts Movement in America, 1875–1920." Through 9/18: "The Outdoor Chair." Through 9/25: "Spectacle and Illusion: Design at the Paris Opera." 6/14–8/28: "Ceramics of the Weimar Republic, 1919–1933."

DIA ART FOUNDATION—548 W. 22nd St. (989-5912). Thu.-Sun. noon-6. Free. Through 6/19: "Joseph Beuys, Imi Knoebel, Blinky Palermo." 77 Wooster St. (431-9232). Wed.-Sat. noon-6. Through 6/18: "Andy Warhol, Skulls 1976." 393 W. Broadway (431-9232). Wed.-Sat. noon-6. Through 6/18: "Walter De Maria's 'The Broken Kilometer.'" 141 Wooster St. (431-9232). Wed.-Sat. noon-6. Through 6/18: "Walter De Maria's 'The New York Earth Room.'" 155 Mercer St. (431-9232). Wed.-Sat. noon-6. Through 6/18: "Fred Sandback: Four Sculptures."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4.50, students and seniors $2.50; free Tue. 5-7:45. Through 6/19: "Hans Reichel." Through 9/18: "Modern Treasures From the National Gallery in Prague." 6/10-9/11: "Georges Braque."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present." Through 7/1: "Three Works by Seymour Lipton."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte C. and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 7/31: "Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art." Through 7/31: "The Bauhaus Portfolios." Through 9/4: "From Mountains and Islands: Recent Costume Institute Acquisitions from Asia." 6/14-9/25: "José Campeche and His Time." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 8/21: "Beatrix Potter."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks." Through 6/7: "Designs for Independent Living." Through 8/16: "Garry Winogrand." Through 7/10: "A Body of Work: Photographs By John Coplans." Through 7/17: "In Honor of Toiny Castelli: Drawings From the Toiny, Leo, and Jean-Christophe Castelli Collection." Through 9/6: "The Modern Poster."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 8/28: "Blatas and His New York World of Music and Theater." Through 2/12/89: "City Play." Through 7/31: "The Reluctant Pillar: New York Ratifies the Constitution."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 7/31: "The Experimental Tradition: 25 Years of American Architecture."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. Through 7/10: "Markus Raetz: Work from 1970-1988." Through 7/10: "Ave...Morituri te salutant"—installation by Maxine Hayt."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 6/19: "Francis W. Edmonds: American Master in the Dutch Tradition." Through 7/15: "Lavish Interiors of 19th-Century New York." Through 8/21: "The Rise and Fall of New York: Building and Unbuilding Manhattan."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 6/18: "Lost Cities: The Photography of Désiré Charnay." Through 9/17: "Anniversaries and Acquisitions." 6/11-9/3: "Timeless Tales: Three Centuries of Children's Books from The New York Public Library." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). 6/9-9/17: "Come On and Hear: The Songs of Irving Berlin."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 6/12: "Classical Myth and Imagery in Contemporary Art." Through 6/19: "Sculptures by Rina Peleg." Through 6/26: "Catherine of Braganza: The Royal Heritage of Spain."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 8/28: "Treasures From the Permanent Collection." Through 6/19: "James Lesesne Wells: Sixty Years in Art."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 6/26: "Elizabeth Murray: Paintings and Drawings." Through 6/26: "Recent Drawings." Through 7/17: "Vital Signs: Organic Abstraction." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 7/7: "Real Faces." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 6/8: "George Ault." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 6/8 at 10 a.m. and 2: "Coins." On view from 6/6. 6/9 at 10 a.m. and 2: "Sporting Pictures." On view from 6/4. 6/10 at 7: "Lalique." On view from 6/4. 6/11 at 10 a.m.: "Architectural Designs and Commissions." On view from 6/4. 6/11 at 1: "Art Nouveau and Art Deco." On view from 6/4. 6/14 at 6:30, and 6/15 at 10 a.m.: "Gold and Silver of the Atocha and the Santa Margarita." On view from 6/7. **Christie's East**—219 E. 67th St. (606-0400). 6/8 at 6: "Animation Art." On view from 6/4. 6/9 at 10 a.m.: "Antique and Fine Jewelry." On view from 6/4. 6/14 at 10 a.m.: "Oriental Furniture and Works of Art." On view from 6/10.

PHILLIPS—406 E. 79th St. (570-4830). 6/11 at 11 a.m.: "Lead Soldiers, Toys, and Sports Memorabilia. On view from 6/8. 6/14 at 1:30: "Fine Watches and Jewelry."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/8 at 10:15 a.m. and 2: "Important 20th-Century Decorative Works of Art." On view from 6/3. 6/9 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: 19th-Century and Old Master Paintings." On view from 6/5. 6/10 at 10:15 a.m.: "Sporting Paintings." On view from 6/4. 6/10 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Art Nouveau and Art Deco." On view from 6/5. 6/13 and 6/14 at 10:15 a.m. and 2: "Important Jewelry." On view from 6/9.

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, June 8

MUSICA DA CAMERA—Violinist Narciso Figueroa, pianist Pedro Rojas. Works by German Caceres (N.Y. premiere), Handel, Brahms, Szymanowski. Merkin Concert Hall at 8. $10.

KENN HICKS, tenor, with pianist William Hicks. Scarlatti, Vivaldi, Tosti, Respighi, Faure, Rossini, Massenet. Alice Tully Hall at 7:30. $15–$19.50.

JEANNE BEAUVAIS, soprano. French music. Federal Hall, 26 Wall St., at 12:30. Free.

GUY KLUCEVSEK, composer-accordionist. "Accordion for New Ears": His own music, also works by Zorn, Coleman, new-music polkas, including premieres. Whitney Museum at Philip Morris, Sculpture Court, Park Ave. and 42nd St., at 7:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

ROBYN GANGI, tenor. Lincoln Center Library at 4. Free.

KUNI MUKAMI, classical pianist. The Market at Citicorp Center, Lexington Ave. and 53rd St., at 1:30. Free.

Thursday, June 9

WESTERN WIND VOCAL ENSEMBLE—"The Western Wind Songbook: A Cabaret," Paul Lazarus director. Music by Monteverdi, Kern, Gershwin, early American songs, folk music, barbershop, quartets, Sephardic songs, more. Merkin Concert Hall at 7:30. $12, $15.

NANA MOUSKOURI—Radio City Music Hall at 8. $20, $25.

YASHA KOFMAN, guitarist. Giuliani, Scarlatti, Bach, Sor, Barrios, Villa-Lobos, Albeniz, Visotsky-Smaga. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $10.

NANCY GINSBERG, vocalist, and others, with Israeli songs/**JOANNE GRILLO, RICHARD KNESS,** other Metropolitan Opera and N.Y. City Opera artists with operatic and other music. Benefit for Ezrath Nashim Hospital, the Jerusalem Mental Health Center. Weill Recital Hall at Carnegie Hall at 8. $50–$100 (725-8175).

EZEKIEL, a music-theater piece by Robert Montgomery, from the biblical "Ezekiel" book; directed by Jennifer McDowall. La Mama, 74A E. 4th St. (475-7710, 475-7908), at 8:30 (Thur.–Sun. through 6/26). $8.

HELICON—Traditional music from around the world, for hammer dulcimer, fiddle, flutes, guitar, tin whistle, and cittern. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ANDREW BOLOTOWSKY, flutist/**STEFANIA MARIA DE KENESSEY,** pianist. Works of Bach, de Kenessey, Dave Soldier. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

LOIS ZACARIELLO, vocalist. Lincoln Center Library at 4. Free.

THE KLEZMATICS—Eastern European Yiddish music. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

KUNI MUKAMI QUARTET—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BARGEMUSIC—Violinist Nicolas Danielson; cellist Warren Lash, pianist Joseph Villa. Haydn's Piano Trio in C; Mozart's Piano Trio in E; Schumann's Piano Trio in d. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, June 10

CONCORDIA: A CHAMBER SYMPHONY, "With a Touch of Jazz," a salute to American Music, Marin Alsop conductor; baritone Bruce Hubbard, mezzo-soprano Vanessa Ayers, soprano Elizabeth Braden, tenor William Reynolds. Levant's *Caprice;* Barber's chamber opera *A Hand of Bridge;* Keith Foley's *Currents* (world premiere); music from Copland's *Old American Songs;* Bernstein's *Fancy Free.* Alice Tully Hall at 8. $10–$20.

MANHATTAN TRANSFER—Radio City Music Hall at 8. (Also Thur.) $25, $30.

ROSEMARY TUCK, pianist (N.Y. recital debut). Music by Bach, Stitsky, Beethoven, Chopin, Ginastera. Weill Recital Hall at Carnegie Hall at 8. $8.

MILLIE JACKSON—The comedian-singer in concert, with The Manhattans. Roseland, 239 W. 52nd St. (757-3100), at 8 and midnight. $25, $30; tickets in advance at Radio City Music Hall box office.

JACKIE McLEAN QUARTET—Jazz. "Vital Expressions in American Art," at the Studio Museum in Harlem, 144 W. 125th St. (864-4500), at 8. $15.

BLT: BRUBECK/LAVERNE TRIO—JazzPort, South Street Seaport, 210 Front St. (608-7889), at 8 and 10. (Also Sat.) $16.50.

EZEKIEL—See 6/9.

SYLVIE GAZEAU, violinist/**ALAIN PLANES,** pianist. "An Evening of Mostly French Music," by Poulenc, Messiaen, Debussy, Stravinsky. Guggenheim Museum, Fifth Ave. and 89th St., at 8. $10.

FRANK MARTORI, pianist. Lincoln Center Library at 4. Free.

PAULA TALAYCO, classical guitarist. Ottendorfer branch, N.Y. Public Library, 135 Second Ave., at 2. Free.

NEW EARS MUSIC FESTIVAL—Tompkins Square Park Bandshell, Ave. A and 7th St., at 7. Tonight: Peter Griggs/Iris Brooks/David Simons Trio. Also Kimati Dinizulu and the Kotoko Society. Free.

TRIO CON BRIO!—Latin-jazz trio. Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

HELICON—Folk-music group. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

JAZZ AT NOON—A jam session, with pianist Bill Mays. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

MUSICRUISE—A moonlight boat ride on the Hudson River Dayliner, with singer-songwriter-pianist Tania Maria the featured performer. Pier 81, 41st St. and Twelfth Ave.; boarding at 8, sail from 9 to midnight. $22.50, in advance $20 (496-7070—Beacon Theater, and ticket outlets).

Saturday, June 11

LILY EN-TEH NEW, pianist. (N.Y. debut). Works by Bach, Beethoven, Grieg, Chopin, and Ma Shui-Long. Alice Tully Hall at 8. $10.

WESTERN WIND VOCAL ENSEMBLE—See 6/9. At 9:30.

MANHATTAN TRANSFER—See 6/10.

CHRISTY MOORE—Irish music. Carnegie Hall at 8. $16.50–$29.

INEZ BULL, pianist. Weill Recital Hall at Carnegie Hall at 1:45.

RUSSIAN VOCAL ENSEMBLE, Nikolai Kachanov conductor. Russian sacred music, 11th to 17th centuries; also music of the contemporary composer Alexei Haieff. St. Vincent de Paul's Church, 123 W. 23rd St. (219-2527), at 7:30. $10.

EZEKIEL—See 6/9.

FIRST AVENUE ENSEMBLE—Guest clarinetist-composer David Krakauer. Program of electro-acoustic music, including a premiere by Krakauer. La MaMa La Galleria, 6 E. 1st St. (505-2476), at 8. $7.

TROSCLAIR AND MOVERMAN—Trumpet-piano duo, with A Cloud Nine Consort, improvisational group. Five N.Y. premieres, and a new work for six (live) trumpets by Lois V. Vierk. Friends Meeting House, 15 Rutherford Pl., 15th St. between Second and Third Aves. (718-965-9221), at 8. $6 donation, to FINDING, the International Campaign to Free Individuals Disappeared in Guatemala.

BLT: BRUBECK/LAVERNE TRIO—See 6/10.

JEANNE BEAUVAIS, soprano. Music of French composers. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission. Final program until September.

NEW EARS—See 6/10. Tonight, The Ordinaires/Yelling Beat.

HELICON—Group from Baltimore, with music for hammer dulcimer, flute, guitar. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

Sunday, June 12

CATHEDRAL COMBINED CHOIRS, Paul Halley conductor; organist Dorothy Papadakos, countertenor Johnson Flucker. Bernstein's *Chichester Psalms.* Honoring the composer on his 70th birthday. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7. Free.

HEBREW ARTS CHORALE, Elayne Robinson Grossman conductor; pianist Samuel Mammel. For Israel's 40th anniversary: Israeli, Yiddish, Ladino, American-Jewish music. Merkin Concert Hall at 7. $8.

RONALD SADOFF, pianist. Music by Frank Retzel (N.Y. premiere), John Gilbert (world premiere), Richard Sorce (world premiere), and Ives's Sonata No. 1. Merkin Concert Hall at 3. $12.

BORIS PEVSNER, tenor, with pianist Frida Afonin. Tchaikovsky, Rimsky-Korsakov, Verdi, Italian folk songs, and cantorial music. Weill Recital Hall at Carnegie Hall at 2. $10–$14.

A CABARET FOR COLE—Michael Feinstein, Julie Wilson, Andrea Marcovicci, Margaret Whiting, Patricia Morison, Lisa Kirk, Barbara Carroll, many more, in a concert marking Cole Porter's 97th birthday. Benefit for the Mabel Mercer Foundation (879-4354). Town Hall at 7:30. $50–$350 (supper party with latter price).

JUDITH OTTEN, soprano/**FRANK HOSTICKA,** trumpet/**WILLIAM VAUGHN JONES,** piano. 20th-century music, by Turner, Starer, summer-bandstand solos; John David Earnest's *Tales of Terror and Murder,* text by Mervin Goldstein, Alice B. Toklas. Advent Lutheran Church, Broadway and 93rd St. (787-0517), at 8. $10.

STEVE GORN, composer, with others on Asian gongs, drums, reeds, and Yamaha harmonizer. Gorn's score for *The Tibetan Book of the Dead.* New York Open Center Teahouse, 83 Spring St. (219-2527), at 8. $10.

STONEWALL CHORALE, Bill Pflugradt music director; with orchestra and soloists. Louis Weingarden's *Evening Liturgy of Consolation* (N.Y. premiere); Durufle's *Requiem.* Benefit for the AIDS Resource Center (Bailey House), the Hale House for Infants, and Congregation B'nai Jeshurun AIDS Committee. At the congregation's synagogue, 257 W. 88th St. (787-7600), at 8. $10–$100.

EZEKIEL—See 6/9.

ANNABEL GORDON, cellist/**MARCIA ECKERT,** pianist. Schumann, Beethoven, Rachmaninoff. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Lauren Hooker Quintet; offering. At 7: Tenor Clef, Bob Trowers and Tyrone Jeffers; $5. Lexington Ave. and 54th St.

NEW EARS—See 6/10. Today at 3, Carbon: Elliott Sharp, Bobby Previte, Donald Fulton/Gamelan Son of Lion.

TONY TRISCHKA & SKYLINE/AKIRA SATAKE BAND—Banjo, acoustics, and more. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 7. $8.

BARGEMUSIC—See 6/9. Today at 4.

Monday, June 13

NEW YORK PHILHARMONIC—First N.Y. International Festival of the Arts program: Zubin Mehta conductor; violinist Itzhak Perlman. Zwilich's *Symbolon;* Bartok's Violin Concerto No. 2; Stravinsky's *The Rite of Spring.* Avery Fisher Hall at 8; $15 (874-6770).

HERITAGE SYMPHONY ORCHESTRA, Ya'akov Bergman conductor; tenor Cantor Joseph Malovany; Beth Sholom Youth Chorale of Elkins, Pa. Andre Hajdu's cantata *Tzeror Ha-Hayim* (*Cycle of Life*) (U.S. premiere), based on traditional liturgical Ashkenazic and Sephardic melodies. Jamie Lehmann Memorial Foundation concert, Merkin Concert Hall at 7:30. $10, $15.

DONALD JOYCE/ALBERT AHLSTROM, organ duo. World premieres of works for organ duet and organ and synthesizer, by Ahlstrom, Callaway, Nurock, Pierson, Furrer. St. John the Evangelist Church, 55th St. and First Ave., at 8. $7.

ANDREW APPEL, harpsichordist. Works by F. Couperin, D. Scarlatti. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MARY JO PAGANO, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

THE JANET GRICE GROUP—Classical music for trio. The Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

WEST VILLAGE CHORALE SUMMER SING—James Litton conducts open readings of Haydn's *Lord Nelson Mass* and *Te Deum;* Elizabeth Rodgers accompanist. Church of St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $5, seniors $3.

Tuesday, June 14

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—First New York International Festival of the Arts Program. Guest artists: mezzo-soprano D'Anna Fortunato, violinist Julie Rosenfeld, violist Toby Hoffman, flutist Carol Wincenc, trumpeter Stephen Burns, trombonist David Taylor, percussionist Richard Fitz, harpist Heidi Lehwalder, pianist Anthony De Mare. Artist members: violinist James Buswell, cellist Leslie Parnas, contrabassist Alvin Brehm, clarinetist Gervase De Peyer, bassoonist Loren Glickman, pianist Charles Wadsworth. Ravel's Introduction and Allegro; Ives's Piano Trio; Berg's Seven Early Songs for Voice and Piano; Stravinsky's *L'Histoire du Soldat.* Alice Tully Hall at 8. $17.50.

JUILLIARD STRING QUARTET—First New York International Festival of the Arts program: Schuller's Quartet No. 1; Babbitt's Quartet No. 4; Janacek's Quartet No. 2. 92nd Street Y at 8. $13–$17.50.

FLORILEGIUM CHAMBER CHOIR, JoAnn Rice conductor; soprano Jane Bryden, altos Mary Feinsinger, Christine Abraham, flutist Paul Dunkel, harpist Stacey Shames, pianist Walter Hilse. Music of Milhaud, Smith, Mayer, Haydn. Merkin Concert Hall at 8. $10.

ELINOR ROSENTHAL, soprano, with pianist Kenneth Newbern. Arias by Puccini, Massenet, Lehar; songs of Foster, Donaudi, Haydn; musical-theater music by Bernstein, Gershwin, Berlin, others. Weill Recital Hall at Carnegie Hall at 8. Benefit: Vietnam Vets of America. $50.

BRUCE NESWICK, organist. Works of Bach, Hindemith, Langlais, Bryan Kelly. Trinity Church, Broadway at Wall St., at 12:45. Free.

PAULA TALAYCO, classical guitarist. Kips Bay branch, N.Y. Public Library, 446 Third Ave., at 7. Free.

STRING OF PEARLS—1940s big-band music by a six-piece group. The Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

SEAN GRISSOM, cellist. Cajun music. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

SALSA AT THE SEAPORT—A cruise on the South Street Seaport Museum's *De Witt Clinton,* sailing from Pier 16 at Fulton St. and the East River, at 7, with boarding at 6:30, returning at 10 p.m. Tonight: Tito Puente and His Concert Orchestra. $18.50 (406-3434).

LUNCHTIME PERFORMANCES TO GO—At 11:45 a.m., the Breuckelen Brass Quintet; pop music. At 12:30, barbershop classics and rock, by Rockapella. Empire-Fulton Ferry State Park, Brooklyn, between the Brooklyn and Manhattan Bridges. Free.

OPERA

TANNHAUSER, by Wagner. Manhattan Opera Association, with MOA Orchestra Ensemble, Gregory Buchalter conductor. Staged production, directed by Martin Broms. I.S. 44, William J. O'Shea Junior High School, 100 W. 77th St. (769-4217). 6/10, 17 at 7. $10; students, seniors $5.

GOMBO GITSUNE (U.S. premiere), a Japanese folk opera. Harmonia Opera Company, Emiko Iinuma founder and president. Benefit for Hale House Cradle. Schimmel Center, Pace U., 1 Pace Plaza (870-1500, 690-5623). 6/11 at 8; 6/12 at 3. $15–$35.

THE CASK OF AMONTILLADO/A DREAM WITHIN A DREAM, two chamber operas by Russell Currie, based on works of Edgar Allan Poe. ORRA/Jersey Lyric Opera Company staged production, Emil Anthony de Cou conductor, Alan Mann director. Symphony Space. 6/10 at 8; $12.50; students, seniors $8.

I HAVE A DREAM (world premiere), by David Simmons, to a text from Martin Luther King Jr. and Langston Hughes/**SUNDAY EXCURSION,** by Alec Wilder. The Lighthouse Singers and the Lighthouse Anna Case Mackay Opera Workshop, with orchestra; Richard E. Krause director. Lighthouse Auditorium, 111 E. 59th St. (355-2200, ext. 222). 6/9, 10 at 8. Free.

UN BALLO IN MASCHERA, by Verdi. Fully staged, with orchestra. Regina Opera, at Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 6/11 at 8; 6/12 at 4. $7; seniors, $6; children, free.

IOLANTHE, by Gilbert and Sullivan. Through 6/19. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; Wed. at 2; Sat., Sun. at 3:30. $17.50 Wed., Thur.; $20 weekends. Students, seniors $12.

A POTPOURRI OF G&S FAVORITES—Gilbert and Sullivan Society, at CAMI Hall, 165 W. 57th St. 6/11 at 8. $1.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/26. Tickets, $5–$42. 6/7 at 8: *La Sonnambula, Piano Pieces, Black & White.* 6/8 at 8: *Gounod Symphony, Piano Pieces, Fancy Free.* 6/9 at 8: *In G Major, La Sonnambula, Chaconne.* 6/10 at 8: *Allegro Brillante, Liebeslieder Walzer, Black & White.* 6/11 at 2: *Gounod Symphony, Calcium Night Light, Allegro Brillante, Fancy Free.* 6/11 at 8: *In G Major, La Sonnambula, Chaconne.* 6/12 at 1: *Gounod Symphony, The Cage, Tarantella, The Concert.* 6/12 at 7: *Walpurgisnacht Ballet, The Cage, Sonatas and Interludes, In G Major.* 6/14 at 8: *Ivesiana, Piano Pieces, Fancy Free.*

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Tickets, $9–$55. **Final week of season.** 6/6 at 8: *Stravinsky Violin Concerto, Giselle.* 6/7 at 8: *Bruch Violin Concerto No. 1; Giselle.* 6/8 at 2: *Gala Performance, Giselle.* 6/8 at 8: *Drink to Me Only With Thine Eyes, Giselle.* 6/9 at 8: *Gala Performance, Giselle.* 6/10 at 8: *Bruch Violin Concerto No. 1, Giselle.* 6/11 at 2: *Gala Performance, Stravinsky Violin Concerto, Raymonda (Grand Pas Classique).* 6/11 at 8: **This performance opens the First New York International Festival of the Arts; sold out.**

Other

ALVIN FORTEAU & THE CARIBBEAN DANCERS—Dancing, chanting, and drumming of Shango, an Afro-Christian sect; Baptist hymns and spirituals. Brooklyn Public Library Brooklyn Heights, 280 Cadman Plaza West (718-780-7789). 6/11 at 12:30 and 2. Free.

CAROL CLEMENTS—The choreographer-actress-comedienne in *Love Hurts,* a commissioned work, and others. A "Wild Card Event" in the New York International Festival of the Arts. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/9–12 at 8. $10.

CLASSICAL KOREAN DANCE—Performances of Shaman dances, mask and fan dances, improvisation, and formal court dance. Marymount Manhattan Theater, 221 E. 71st St. (247-0591). 6/14 at 8:30. $10.

FESTIVAL OF PERCUSSIVE DANCE—Jazz-tapper Brenda Bufalino, flamenco dancer Manolo Rivera, Irish stepdancer Donny Golden, clogger Ira Bernstein. With fiddler Pete Sutherland, guitarist Basilio Georges, singer Dominico Caro. Symphony Space. 6/11 at 8. $12, $15; in advance, $9, $12.

FIELDAY—Works by several "emerging" artists. Eden's Expressway, 537 Broadway, north of Spring St. (966-3717). 6/11, 7–midnight; seatings every half hour. $5 for part or all of the program.

JEAN ERDMAN TRIBUTE—Performances of her work, including *Creature on a Journey, Ophelia, Daughters of the Lonesome Isle.* A benefit for a "five-year video project to archive her work." The Open Eye New Stagings, 270 W. 89th St. (769-4141). 6/16 at 8. $100, including a champagne reception.

JAVAD IBN ALLAH ASSAD—*Samaa,* or Dervish sacred movement. New York Open Center Teahouse, 83 Spring St. (219-2527). 6/10 at 8. $10.

JOYCE HARRIGAN DANCE COMPANY—*Rush!!!,* a variety of works to gospel, pop, jazz. Symphony Space. 6/12 at 4:30. $12; in advance, $10.

KEVIN WYNN COLLECTION—Choreography by Kevin Wynn. Continental Insurance Atrium, 180 Maiden Lane at Front St. 6/8 at 12:15. Free.

LEARNED INSTINCTS—Dance/theater works about personal evolution, by Bernhard, Bien, Buck, Ferguson, Lee, Shapiro. CSC Theater, 136 E. 13th St. (677-4210). 6/7–12 at 8. $16.50. Opening-night benefit, $30, for the New York Choreographers' Alliance.

MERIAN SOTO, choreographer/**PEPON OSORIO,** visual artist. Program of four works, including *Puerto Rican Trivia.* Lehman Center, Bedford Park Blvd. West at Goulden Ave., Bronx (588-1936). 6/10 at 8. $5.

MOMENTUM DANCE THEATRE—Program of modern and jazz works. Dance Space, Inc., 622 Broadway near Houston St. (777-8067). 6/11 at 8, 6/12 at 3. $10.

ROD RODGERS DANCE COMPANY—20th-anniversary season. Premiere of *In Hi Rise Shadows,* with a score by Oliver Lake. Theater of the Riverside Church, the Drive at 120th St. (864-2929). 6/10, 11, 12 at 8. $12; in advance, $10.

SHAPIRO & SMITH DANCE—Danial Shapiro and Joanie Smith in the premieres of *Therese* and *Toads,* other works. Nikolais/Louis ChoreoSpace, 38 E. 19th St. (679-2546). 6/9–12 at 8. $8.

URBAN BUSH WOMEN—Dance and theater. Lehman Center, Bedford Park Blvd. West at Goulden Ave., Bronx (580-2000). 6/12 at 3. $5.

YUNG YUNG TSUAI AND DANCERS—New works by Yung Yung Tsuai and guest choreographer Diane Gray and company member Annie Carpenter. Emanu-El Y, 344 E. 14th St. (673-2207). 6/11, 12 at 8. $8.

Talk about hot young management teams.

THE SALVATION ARMY

Photograph courtesy: Bodi

Peter Drucker says, "The Salvation Army probably does a better job with the poor than anyone else."

"And frugally," adds *Fortune* (11/9/87). "Of each dollar it receives, 86 cents goes to the needy." In a business where 50 to 60 cents is the norm.

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RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	***Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/-continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LA GAMELLE—59 Grand St., bet. W. Broadway and Wooster St. (431-6695). Casual. French. Spcls: couscous, poulet moutarde, mussels provencale, baby salmon. Res. sug. D daily 4–4 a.m. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RACHEL'S—422 W. Broadway, bet. Prince and Spring Sts. (431-4790). Casual. American. Spcls: homemade lobster ravioli in cream sauce, sauteed calves liver with peaches and prunes, filet of sole with roasted peppers and fried shallot. Res sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 9 a.m.–4:30. D Mon.–Thu. 6:30–11, Fri.–Sun. to midnight.**(M)** **AE, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIPLETS ROUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Roumanian/Kosher style. Spcls: Roumanian tenderloin steak, breaded veal cutlet, rib steak. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: grilled swordfish, Norwegian salmon, fresh Maine lobster, rack of lamb. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon–4. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Sidewalk cafe. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and ice cream. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I-M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Casual. American. Spcls: pan roasted spicy moulard duck, smoked game stew, lobster glazed with orange butter. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Pianist Tue.–Sat. from 8 p.m. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Fri. 6–11. Pianist Tue.–Fri. Outdoor cafe. Free D parking. Closed Sat.–Sun. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

THE DOLPHIN—227 Lexington Ave., bet. 33rd and 34th Sts. (689-3010). Casual. Continental/seafood. Spcls: broiled whole Dover sole, brochette of seafood, red snapper en papillote, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. **(M)** **AE, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I-M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–

Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keen's mutton chop with mint; rack of lamb with cilantro, mint and basil; grilled tuna with oriental glaze. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave. in the Hotel Lexington, at 48th St. (355-1200). Casual. Hunan/-Manchurian. Spcls: Hunan honeyed ham, General Tso's chicken, pork chops Harbin style. Res. sug. L daily 12:30–3. D daily 5:30–10:30. Private parties for 10–80. Pianist nightly. **(M)** **AE, DC, MC, V.**

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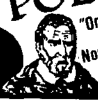

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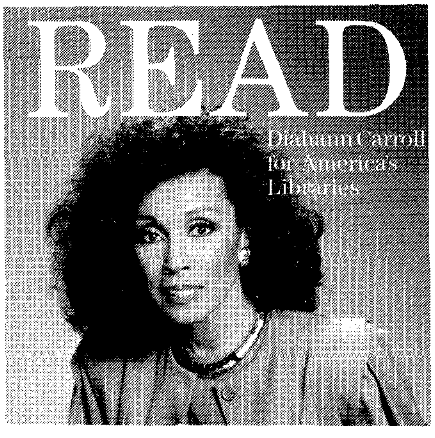

RESTAURANTS

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)**
AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E) St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)**
AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)**
AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)**
AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Fri. 5–10. Complete L and D. Closed Sat.–Sun. through Aug. **(M)**
AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30 a.m.–2:30. D Mon.–Sat. 5:30–10:30 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Casual. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patnos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)**
AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)**
AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)**
AE, ME, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11 a.m.-5. Br Sun. noon-3. D daily 5-midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11 a.m.-3, Sun. from noon. S Mon.-Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.-Thu. noon-11:30, Fri.-Sat. to midnight. Pre-theatre D 5-7. Private parties for 20-80. Free D parking 5-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon-11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.-Sat. 11:30 a.m.-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. 7:30-11. L Mon.-Fri. noon-2:30, Sat.-Sun. to 3. D Mon.-Sat. 6-10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.-Fri. noon-3:30. D Mon.-Fri. 7-midnight, Sat.-Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon-3. D daily 5-11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th-51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theatre D 5:30-6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theatre D 5-8. Post-theatre D 10-1 a.m.Private parties for 10-200. Free parking from 5-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Fri. 6-10:30, Sat. 5-10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PASTA BELLA—754 Ninth Ave., at 51st St. (307-5484). Casual. Italian. Spcls: veal fiorentino, swordfish capriccioso, scallopine pasta bella. Open Mon.-Thu. noon -11, Fri.-Sat. noon-midnight, Sun. 1-11. **(M)** **AE, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Dancing. Private parties. Closed Sun.-Mon. **(E)** **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-2 a.m., Sun. 4-11. Br Sun. 11:30-3. **(I-M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

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opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PASTA ROMA—315 W. 57th St. (265-5050). Casual. Italian. Spcls: 24 different pastas, angel hair Pasta Roma, salmon in champagne sauce. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.--Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANABELLE'S—1294 Third Ave., at 74th St. (772-8100). Dress opt. American/French. Spcls: roast boneless squab and grilled sweetbreads with savoy cabbage, shallots and sherry vinegar sauce; sauteed Norwegian salmon in horseradish crust with cucumber, creme fraiche and salmon caviar; grilled swordfish with snowpeas, spring onions and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 6–11. **(M-E)** **AE, MC, V.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–6:15. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.--Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crême de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5-6:30. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.-10:30 a.m. L daily noon-2:30. D daily 6:30-10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D daily 4:45-3 a.m. Br Sat.-Sun. 11:30 a.m.-5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist Mon.-Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd-63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.-Sat. noon-4. Champagne and caviar Br Sun. noon-4. D daily 5-midnight. Pre-theatre D Mon.-Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.-4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta, beef filet braised in sauterne. Res. sug. L Tue.-Sat. noon-2:30. Br Sun. 11:45 a.m.-3. D daily 5:30-10. Pianist. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.-10:30. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 6-11. Pianist. **Gerard's:** Formal. L daily 11 a.m.-4. Cocktails and hors d'oeuvres 4-1 a.m. **Le Salon:** B daily 6:30-noon. Tea 2:30-5:30. Cocktails 5-11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 2-11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. **(I)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. 11:30-4. D daily 5:15-midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th-77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.-Thu. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to 11:30, Sun. 5-10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80-81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

AU RIVAGE—408 Amsterdam Ave. (787-6900). Casual. French/mediterranean. Spcls: homemade lobster ravioli with sage, cream and oyster mushrooms; grilled tuna with tomato, basil and balsamic vinaigrette; grilled veal chop with sauteed oyster mushrooms, cognac and light cream. Res. sug. D Sun.-Thu. 5:30-11:30, Fri.-Sat. to 12:30 a.m. Br Sat.-Sun. 11:30 a.m.-4. **(M)** **AE, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 5-midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon-4. D Mon.-Sat. 4-midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, brook trout grilled with rosemary oil and lemon. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon-Sat. 5:30-11:30, Sun. 6-10. Pianist Mon.-Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theatre D 5-7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. **(M)** **AE, CB, DC, MC, V.**

JAMAICAN HOT POT—2260 Adam Clayton Powell Jr. Blvd., at 133rd St. (491-5270). Casual. Jamaican. Spcls: curried goat, braised short ribs of beef, Jamaican style fried chicken, oxtails. Res. nec. L and D Mon.-Sat. 11 a.m.-3 a.m., Sun. to 1 a.m. **(I)** **No credit cards.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.-Fri. 9 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. Br/L Tue.-Sun. 11 a.m.-4. D Tue.-Thu., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thu. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

OYSHE—199 Columbus Ave., at 69th St. (873-3350). Casual. Japanese. Spcls: okinomiyaka, yakisoba. No res. Open daily noon-11:30. **(I-M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with *prosciutto* and *fontina* cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11:30, Sat. 9 a.m.-11:30, Sun. 9 a.m.-5:30, Mon. 6-11:30. Also **1295 Madison Ave., bet. 92nd-93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 5:30-midnight, Sun. 4-10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 5-11. Ent. Tue.-Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.- Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. Tue.-Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

CALENDAR NOTES—The **First New York International Festival of the Arts** is about to open—see special music-and-dance listings, this issue. And here are some mid-June events that are more than festive enough on their own: A favorite every year is the **National Dance Institute "Event of the Year,"** the children's dance performance staged by Jacques d'Amboise, this time called "A Day in the Life of Coney Island," and at the Felt Forum Madison Square Garden 6/12 at 8 (preview, $15, $25) and 6/14 at 8 (gala benefit, $25–$500—tickets, 226-0751); a dress rehearsal 6/11 is $5. Besides the 1200 public-school youngsters, ages 8–14, you'll see 40 senior citizens, 62–89, along with members of the North Bondi Surf Life Saving Club from Sydney, Australia, who'll be seen in a dance based on their rescue techniques—all part of the plot . . . 6/13 at 7:30, at the Promenade Theater, the first annual **Actors' Choice program** of the Source Foundation will offer Kitty and Milo O'Shea reading a bit of *Educating Rita;* Viveca Lindfors as the aged empress in *Anastasia;* Maria Tucci and Maureen O'Sullivan as Mary Stuart and Elizabeth I; Michael Moriarty in original material; Celeste Holm and Wesley Addy in Max Shulman's *Love Is a Fallacy,* and other performers in favorite works. At Broadway and 76th St. (718-624-3572); $9 . . . There's a philately extravaganza at Madison Square Garden—the **Summer Stamp Fair '88,** 6/10, 11, 12; Fri. 10–7; Sat. 10–6; Sun. 11–5; $3.50, children 14 and under with adult free . . . **Belmont HorseFair** continues through 6/12 (except Tue., closed) out at the beautiful park/track in nearby Long Island. Special events abound daily, and to get the update news, call 718-641-4700, ext. 677; but note the steeplechase racing weekdays, free carousel rides, Mother Goose Day Parade 6/10, the U.S. Equestrian Team from the Olympics, rodeo riding and roping, the Parade of Breeds that steps off daily at noon, horseback and pony riding. From 10 to 11 a.m., free admission; after 11, track admission of $2 grandstand, $5 clubhouse . . . Remember the famous "shadow over Central Park"? "The battle is not over yet" goes the slogan of the groups opposing, and on 6/13, one of them, the **Municipal Art Society,** will stage "City for Sale," a benefit auction for the Coliseum lawsuit. 30 artists and architects have donated works created around this save-the-city theme, and until 6/12, you can preview them at the Urban Center, 457 Madison Ave. at 51st St., 11–5 except Thur. On 6/13, the auction itself will go on at 7:30 at the National Academy of Design, with a supper at 6:30; $100 (935-3960) . . . **"Scores of musical bargains,"** a sheet-music and orchestral /operatic-score sale, will benefit the Library and Museum of the Performing Arts at Lincoln Center, outdoors in the Plaza, 6/10, noon–5; 6/11, 11–5 (rain dates 6/17, 18). These are practical and useable scores of all kinds of music, with prices up from 50 cents . . . Roses, anybody? Out at the Queens Botanical Garden in Flushing, 43-50 Main St., the Queens Rose Society will put on its annual admission-free **Rose Show,** 6/11 1–5. 500-plus roses to admire, and that ought to satisfy the rose-lovers among us.

NEW YORK EXPERIENCE—A multi-screen, multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

THE CITY IS A FAIR-AND-FESTIVAL BONANZA once again, and you can keep busy all weekend and into next week, with **Museum Mile** on 6/14, its tenth annual Tuesday evening, 6–9 p.m., turning Fifth Ave. between 82nd St. and 104th St. into a walkway with street entertainers and musicians along the route. It's open house at El Museo del Barrio, Museum of the City of New York, International Center of Photography, Jewish Museum, Cooper-Hewitt Museum, National Academy of Design, Guggenheim Museum, YIVO Institute for Jewish Research, Goethe House, with free admissions at all; the Metropolitan Museum will keeps its suggested-admission policy and, 6–8, will have a signing interpreter for questions from the hearing-impaired. Jazz and classical-music groups from Lisa Goodman Ensembles will be playing in front of eight of the museums, inside if rain . . . . Here's a first! The **Greenwich Village Waterfront Festival,** 6/11, noon–dusk, will be along the Hudson between Gansevoort and Leroy Sts. and on Pier 45, just south of 14th St. (rain date, 6/12). At 4, you can watch "The Busby Berkeley Memorial Boat Ballet, performed by canoes and kayaks, between Bank and Charles Sts., and there'll be a floating Aztec garden, entertainment, food, vendors with collectibles and crafts, walking tours of the area from the Gansevoort Pier, music by the Lesbian and Gay Big Apple Corps marching band, and more. Host is the Federation to Preserve the Greenwich Village Waterfront and Great Port, and we're with them! . . . If you want a colorful, music-filled parade, try the annual **Puerto Rican Day Parade,** 6/12, beginning at noon, up Fifth Ave. between 44th and 86th Sts. . . . A seven-block stretch between 14th and 20th Sts. will be home to the **Irving Place Festival** 6/12, 11–6 (rain date, 6/19). You can shop, browse, have some laughs (from Cross-Cultural Comedy) and hear some music, sample food and take in a bit of the city's history—Washington Irving, O. Henry, Norman Thomas all lived right here . . . Uptown, another outdoor fete: The **City & Suburban Tenants' Association Street Fair,** 6/11, 11–5, on E. 78th St. between York Ave. and the River (rain date, 6/12). There'll be a flea market and other vendors, and lots of varying ethnic foods, along with Victor Lesser's Jazz Band to perform and children's fun. It's a fundraiser to help preserve the neighborhood . . . The **Village Visiting Neighbors W. 4th St. Summer Festival,** 6/11, 11–6, will be between Washington Square East and Broadway, with over 200 artisans showing their crafted wares, including silk-screen shirts and calligraphy; antiques and collectibles, a health section, ethnic foods, too. Proceeds to the Neighbors' projects in the neighborhood—their name says it all . . . Last weekend for the **Washington Square Outdoor Art Exhibit,** 6/11, 12, on Fifth Ave. and side streets around and south of the Square.

CIRQUE DU SOLEIL—In a blue-and-yellow tent in Battery Park City, this one-ring French Canadian circus has no animal performers, only people—clowns and acrobats, mimes and performance artists. Some acts are being seen for the first time in a Western Hemisphere circus, and there are very special visual effects and staging. Tue.–Fri. at 8; Sat. at 1, 4:30, 8; Sun. at 1, 4:30. Tickets, $19–$37; children under 12 approximately half-price for all shows. Box office: 344-5910.

BROOKLYN HAS ITS DAY, and even though it's officially called **Welcome Back to Brooklyn,** we're all invited, even on a first visit to the borough. Date is 6/12, and it's the sixth annual "Brooklyn's Biggest Reunion," noon to 5, with activities centered around Grand Army Plaza and Eastern Parkway. Henny Youngman will be crowned homecoming King for a Day, and you can join the one-liner champ in everything from stickball to Dodger reminiscences. Also games and contests, children's entertainment, a beer garden, a BACA storytelling tent; and booths for the Brooklyn Bird Club, the Historical Society, Prospect Park Environmental Center; a book sale at the Central Library, former Dodgers' induction into the Hall of Fame, and music, parades, dances, clowns, impromptu fun all day. And note the **Brooklyn Botanic Garden's** annual Fence Art Show and Sale, 10–5, with over 100 artists' works on hand. And the same day, 11–7, the **Bensonhurst Jewish Renaissance Street Festival** will go on between 78th and 82nd Sts., on Bay Pkwy., with entertainment for the whole family.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Sky Show: "The Space Telescope: New Eyes on the Universe," narrated by Kirk Douglas, and "Cosmic Illusions," Harry Blackstone Jr. as narrator. Mon.–Fri. 1:30 and 3:30; Sat. 11 a.m. and 1–5 hourly; Sun. 1–5 hourly. $3.75; children 2–12, $2; seniors, students, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, told in a multiscreen, special-effects show—fires, skyrockets, floating clouds, and more. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thur. 11–6; Fri., Sat., Sun. 11–8. $4.50; under 12, $3.

TOURS

NEW-YORK HISTORICAL SOCIETY—"The Upper West Side—A Nearby Renaissance"; 6/12 at 2, meet in front of the Metropolitan Opera House, Lincoln Center Plaza. Noted along the way: the Ansonia Hotel, the Dakota, brownstones, Strawberry Fields in Central Park, Shearith Israel, the old Pythian Temple, the Universalist Church; wind-up is a reception at the New-York Historical Society. $10 (873-0125).

JAMES DEAN'S NEW YORK—Sixth annual walk around the city, with stops at theaters and coffee shops and bars that were the young actor's hangouts when he was getting his start. 6/11 at 12:30 p.m., meet at the Lincoln Center Plaza fountain, for a 6-hour trek that meanders down to Times Square and the Village. It's free, but take money for refreshments along the way, and a dinner get-together; reservations (244-8426).

LOWER EAST SIDE—A 2-hour walk with Oscar Israelowitz, author of *Guide to Jewish New York City;* 6/12, 26 at noon, meet at Canal and Essex Sts. (pizza shop), for visits to historic synagogues, a candy store, a pickle barrel, Orchard St., and a kosher wine-tasting. $10 (718-951-7072).

CITY HALL TO SOUTH STREET SEAPORT—*New York Chronicle* editor Richard McDermott leads a 3-hour tour to benefit the Union Square Park Community Coalition. 6/12 at 1, meet at City Hall front steps; $7 (718-423-8738 to reserve).

HORTICULTURAL SOCIETY OF NEW YORK—An ecology field trip to the New York Botanical Garden, Bronx, with author-biologist Steven Garber. 6/11, 11–3, with lunch available (or take your own picnic). Meet at the Enid Haupt Conservatory, and learn about wildflowers, uncut original stands of trees, the wet meadow, virgin forest, and other areas. $18 (757-0915).

CARNEGIE HALL—An informative 40-minute tour of the recently refurbished and restored concert hall, including discussion of artifacts, history, anecdotes, behind-the-scenes notes, and a 20-minute film narrated by Isaac Stern. Every Tue. and Thur. at 11:30 a.m., 2:30, and 4. $6, seniors and students $5; $3 for children under 12 with an adult; tickets at the Tour window, 154 W. 57th St. (903-9790).

GUIDE SERVICE OF NEW YORK—6/12, 10 a.m.–5:30: Staten Island Highlights, including the ferry ride over, bus transportation, visits to the Tibetan museum, Richmondtown Restoration, Alice Austen Cottage, the Garibaldi-Meucci Museum, and more; lunch en route; $35 (408-3332).

GRAMERCY PARK—"The rich and famous of the Gilded Age"; 6/12 at 1, a 90-minute walk with Michael Levin (924-7187). $7.

LOWER MANHATTAN—A "Historywalk" with Joyce Gold (242-5762), to visit old New Amsterdam in its present incarnation. 6/12 at noon, meet at Trinity Church, Broadway and Wall St. $8.

LOWER EAST SIDE, "a bargain hunters' paradise." 6/12 at 3, a walk with Adventure on a Shoestring (265-2663). $5. Call for meeting place.

NEW YORK WALK-ABOUT—6/11 at 10 p.m., take a flashlight along for "Nocturnal New York, Shadows of Eventide"; reserve in advance for meeting place. 6/12 at 11 a.m. and 2, "Historic New York, Where It All Began"; meet at Trinity Church, Broadway and Wall St. 6/12 at 2, "Roosevelt Island, a Metamorphosis"; meet on S.E. corner, First Ave. and 59th St., for Tramway ride. $7 (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends).

SIDEWALKS OF NEW YORK—6/11, 18, 25 at 1: "Stars Around the Park," a walk past homes of the famous in *the area; meet in front of the Guggenheim Museum,* Fifth Ave. and 89th St. 6/11, 25: "Ghosts After Sunset," tour of haunted Greenwich Village—the Ghost of Gay St., the Mark Twain House, the phantom nun, and more; meet at 6 over Sunset Shriller cocktails at Sunset Strip, 113 Horatio St. at West St. (your second *drink is free); tour begins at 7. Each tour,* $10 (517-0201).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 6/12, 11 a.m.–3 p.m.: "Ferryboats and Ferrymen"; a visit in the Fulton-South Street Ferry area and the waterfront in Lower Manhattan; learn about the early history and stories of the old ferries, and wind up with a Staten Island Ferry ride; $12, which doesn't include lunch.

SOHO/ASTOR PLACE—Walks with Stanley Seidman. Each Sat. at 2, meet near Pearl Paints, S.W. corner of Broadway and Canal St.: shops, cast-iron architecture, galleries. Each Sun. at 2, meet in front of the Cable Building, 611 Broadway, N.W. corner of Houston St.: Grace Church, landmark buildings, anecdotes on Peter Cooper et al. $5 (718-897-6205).

HOLIDAYS IN NEW YORK—Harlem Sunday Gospel Walking Tour, each Sun. at 10 a.m.: Meet in front of 10 Columbus Circle (N.W. corner, Eighth Ave. and 58th St.) for a five-hour tour; includes a church service with gospel music, brunch at Sylvia's restaurant, and a visit to the Studio Museum, with a look at history, *architecture, and culture along the way; $25, includes* admission, brunch, and a cocktail; reservations necessary (765-2515).

INWOOD HILL PARK—6/14, 6–7:30 p.m., a walk with Miguel Padilla to investigate the inhabitants of the last of the Manhattan salt marshes. Meet at the flagpole near the Isham St. entrance; $3 (304-0730).

PROSPECT PARK ENVIRONMENTAL CENTER—6/10 at 6 p.m., meet at the Picnic House, P.P.W. and 3rd St., Brooklyn, for a walk with Charles Mazza, who'll tell you about the park's great trees; $4 (718-788-8549).

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 6/11, Pelham Bay Park, Bronx. 6/12, Cunningham Park, Queens.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 6/12 at 7:30 a.m., a birdwalk and breakfast; $4. A Woodlands walk Sun. at 1; $2.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 6/11, a city walk; meet at 1, N.W. corner of First Ave. and 42nd St., across from the U.N., for a walk across 42nd St. to Tenth Ave.; $1. 6/12, a 15-mile hike in Central Park; meet at 8:45 a.m., Columbus Circle entrance to park, 59th St. and C.P.W., Maine Monument; trip covers almost every noted site, and you may drop out at any time; $1 (799-0169, nights before 11).

SPORTS

BASEBALL—**Yankees,** Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 6/6–8 at 7:30: vs. Boston; 6/10 at 7:30, 6/11 at 3:20, and 6/12 at 1:30: vs. Baltimore. $7.50–$11 . . . **Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 6/13–15 at 7:35: vs. St. Louis. $6–$11.

STEPS—**Metropolitan Racewalk Five-K Championshop:** 6/12 at 10 a.m. Racewalkers of all ages and paces will be competing in this 3.1-mile event that begins and ends near 90th St. and Fifth Ave. in Central Park. Sponsored by the Metropolitan Racewalkers and Sweet 'N Low (675-3021). $7.

ARENA FOOTBALL—**New York Knights:** 6/13 at 7:30: vs. Chicago. Madison Square Garden (563-8300). $10–$18.

HORSE RACING—Belmont Spring Meeting, through 8/1 (718-641-4700). Daily except Tue.; post time, 1. $1.50, Grandstand; $5, Clubhouse. Featured: 6/8, *Jaipur;* 6/9, *Genuine Risk;* 6/10, *Mother Goose* (TCF); 6/11, The Belmont; Hempstead Handicap; Riva Ridge; Colin; 6/12, Nassau County Handicap.

CHILDREN

NEW YORK CITY STROLLER STRIDE—Parents and toddlers can enjoy this non-competitive fitness-walking event, sponsored by *City Sports* Magazine. Participants will stride a course which winds along tree-lined sidewalks in Central Park. Entertainment en route, and a pit stop with cookies, brownies, cake, diaper-changing tables, and bottle refills. 6/11, 9:30 a.m.–11:30 a.m. from the Central Park Bandshell, 72nd St. off Fifth Ave. $15, one adult, one child (includes refreshments, family portrait, and a T-shirt); $5 (each additional person); 627-7040.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Meet the Maestro,* the final performance of the "Lolli-Pops" concert series. 6/11 at 10:15 a.m. and 11:30 a.m. Bruno Walter Auditorium, Library of the Performing Arts, Amsterdam Ave. and 65th St. (704-2100). $20.

A TRIBUTE TO ARNOLD LOBEL—A special storytelling program in tribute to the noted children's author the late Arnold Lobel. Hear Mrs. Arnold Lobel, his daughter, Adrianne Lobel, and editor Liz Gordon read selections from some of Lobel's best children's books. 6/11, noon–2. Books of Wonder, 132 Seventh Ave. at 18th St. (989-3270). Free.

ODETTA—American folk music for all ages, by the popular folksinger. 6/7 at 10:30 a.m. Davis Hall at CCNY, 133rd St. and Convent Ave. (977-7751). $2 (reserve).

THE SECRET OF THE CARDBOARD ROCKET—Take a tour of the planets with two young children and their make-believe rocket. 6/11 at noon. American Museum of Natural History, Hayden Planetarium, C.P.W. at 81st St. (769-5919). $3.75; children, $2.

NIGHTINGALE—See the Ragabash Puppet Theater's adaptation of the Hans Christian Andersen classic. 6/11 at 2. Henry Street Settlement, Arts for Living Center, 466 Grand St. (594-0400). $2.50; children, 75 cents.

PUPPET EXHIBIT—See hand puppets, shadow puppets, marionettes from around the world, masks, miniature theaters, and sets. Wed.–Sat. through 7/9, 10 a.m.–5 (closed, 1–2); Flushing Gallery, 136-73 41st Ave., Flushing Queens (718-463-7700). Admission, free.

THE WIZARD OF OZ—See the Frank Baum classic set to an original country-and-western musical score. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

LONG RUNNERS—**Mostly Magic:** A magic show with Bob Markwood and Imam. Sat., 6/11 at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **Michael Taubenslag Productions:** 6/12 at 1:30: *The Funzapoppin' Magic Show;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 6/19; at 1:30: *Three Little Pigs;* at 3: *Red Riding Hood.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve)

CENTRAL PARK PROGRAMS—**Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 6/11, 1–2:30: "Boatmen, Nymphs, and Divers"—Go fishing with strainers for the lake's hidden creatures. Free . . . **The Dairy:** 64th St., mid-Park (397-3165). 6/11, 1:30–3: "Design-A-Park"—Become a landscape architect and design your own special parks with Master Builder Stonebridge. Free (reserve) . . . **The Hans Christian Andersen Statue:** 72nd St. and Fifth Ave. in Central Park (397-3165): Every Sat. at 11 a.m. enjoy a story. 6/11: *Cinderella* told by Diane Wolkstein with guitarist Shirley Keller; also, stories by the winners of the New York City Storytelling Contest every Sat. in June. Free.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Special program: Children ages 5–12 are invited to attend a celebration of fantasy books in the Central Children's Room **Donnell Library Center** branch, 20 W. 53rd St., during the month of June. Children are encouraged to come dressed as a favorite character from a children's book. Authors of fantasy books wil be present, and children will receive posters and souvenirs, and participate in activities. Call 340-0906 or 621-0636 for details . . . 6/6 and 6/13 at 10:30 a.m.: "Storytime for Toddlers," a program of stories, songs, rhymes, and fingerplays for children ages 2–3 at the **Webster** branch, 1465 York Ave. (288-5049) . . . 6/7 at 4: "The Poetry Project," a poetry and drawing workshop presented by Pat Hough at the **Chatham Square** branch, 33 E. Broadway (964-6598) . . . 6/7 at 4: "Cooki and Anansi," a storytelling program featuring black folklore at the **125th Street** branch, 224 E. 125th St. (534-5050) . . . 6/7 at 4: "Comedy Magic Show," a program with live animals, balloons, and audience participation at the **Seward Park** branch, 192 E. Broadway (477-6770) . . . 6/7 at 4: "Meet Theo Powell," an animal program at the **Yorkville** branch, 222 E. 79th St. (744-5824) . . . 6/8 at 10:30 a.m.: "Turbino and His Magic," a magic show for children ages 6 and up at the **Hudson Park** branch, 66 Leroy St. (243-6876) . . . 6/8 at 3:30: "Songs Say So Much," a sing-along program at the **Ottendorfer** branch, 135 Second Ave. (674-0947) . . . 6/8 at 4: "Dino Show," a dinosaur program for children ages 5–8 at the **Washington Heights** branch, 1000 St. Nicholas Ave. (923-6054) . . . 6/9 at 3:30: "Folktales From Around the World," a story program for ages 6 and up at the **Hamilton Fish** branch, 415 E. Houston St. (673-2290) . . . 6/9 at 4: "Chinese Paper Cutting," presented by author and illustrator Cheng Hou-Tien at the **Seward Park** branch (see above) . . . 6/10 at 4: "Storytelling With Argentina Palacios," a program for children ages 7–12 at the **Bloomingdale** branch, 150 W. 100th St. (222-8030) . . . 6/13 at 4: "Mime Workshop." presented by Rafael Risemberg at the **96th Street** branch, 112 E. 96th St. (289-0908). Most programs require advance registration and are subject to change or cancellation.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 6/11 and 6/12 at 1 and 3: "Foam-Core Puppets"—Construct a puppet using foam-core pieces, glue, fasteners, string, and tempera paint. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gordon, the talking robot, program a rock video., find out if you can recognize your own voice, and watch a show with 32 video projectors.

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9416). Every Sat. and Sun. through June, at noon and 3: "Sail the Schooner"—Sail the schooner Pioneer just like in the old days. $14; children, $10 (reserve). Museum hours: 10 a.m.–5, daily; $5, adults; $4, seniors; $3, students; $2, children.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 6/6 at 3: "Mask Story Making"; 6/8 at 3:15: "Skeleton Sketches"; 6/9, opened, 10 a.m.–5; 6/9 at noon: "Flower Sun Prints"; at 3:15: "Greenhouse Treasure Hunt"; 6/11 at 1:30 and 3: "Puppetworks"—Enjoy the classic tale *Jack and the Beanstalk;* 6/12 at 12:45: "Doctor Dimension's Amazing Feats"; at 2:15: "Animal Sound Receivers." Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 6/12 at 1 and 3: "Mixed Media Workshop"—Draw a picture of the queen that the borough of Queens was named for. 50 cents. Museum hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1 (must be accompanied by an adult).

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 6/11 at 2: "Sign a Story"—With the help of teachers from Manhattan's Lexington School for the Deaf, participants will learn to tell a story using basic sign language. $2; 6/12 at 2: "Film Day"—See a special screening of *Who Are the DeBolts and Why Do They Have All Those Kids?,* a true story of fifteen adopted children all of whom are disabled in some way. Hours: Wed.–Fri., 1–4; Sat.–Sun., 11 a.m.–5. $2.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 6/8: Joe Magnarelli Group. 6/9: Louise Pecoraro Group. 6/10, 11: Charles Davis Quartet. 6/12: Barbara Moore. 6/13: Gary Strauss Group. 6/14: Bob Arkin Group. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 6/12: Gene Harris Big Band with Ray Brown, Jon Faddis, Slide Hampton, Frank Wess, Lew Soloff, Urbie Green. 6/13: Brian Torff's "Etosha" All Stars. 6/14–19: Jimmy Smith Quartet plus Mose Allison and his Group. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 6/9: The New Grass Revival, Maura O'Connell with Jerry Douglas and Russ Barenberg. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 6/11: Tex Allen Trio with Harry Whitaker and Clint Houston. 6/12: Danny Moore Trio. 6/13–18: Ronnie Matthews with Ray Drummond. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 6/12, 14–19: Dorothy Donegan Trio. 6/13: Hamiet Bluiett Telepathic Big Band. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 6/9: Comedy night with Gary Galbraith, Nadine Moody, Joey Michaels, Ilona and Tom Sullivan. 6/10: Greg Ryan hosts Ballad Night with Mary Beth Lahr and Jim Hawkins. 6/11: Helicon. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 6/12: Quest with David Liebman, Richard Bierach, Billy Hart and Ron McClure. 6/13: Les Paul Trio. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 6/8, 9: Judy Carmichael. 6/10, 11: Terry Waldo. 6/14–18: Adam Makowicz. Sets Thu.–Sat. at 9:30 and 11. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 6/8, 9: Peter Madsen. 6/10, 11: Brooks Kerr Trio. 6/14: Juliana Kohl. **Upstairs:** 6/10 at 8: Robin Levin; followed by Mary Jo Gennaro at 10; and Cheryl Crabtree at 11:45. 6/11 at 8: Jim Dawson; followed by Cabaret with David Peaston and others at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 6/11: Pianist Ted Rosenthal with Jay Leonhart on bass. 6/12, 13: Pianist Harry Connick, Jr. 6/14–18: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. 6/8–11: The Ken Warner Trio. 6/14–18: Victor Jones Quartet. Tue.–Thu. from 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 6/13: Julie Wilson sings Stephen Sondheim. 6/14–7/2: Joe Williams. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 6/8: Terri Davis. 6/9: Latin Sounds of Blue Bilongo. 6/17, 18: Hugh Masekela. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Jazz-pianist John Raney plays every Mon.–Tue. from 9–midnight. Pianist Skip Weinstock takes over on Wed. from 7–midnight and David Phillips/Skip Weinstock Trio play every Thu. 9–midnight, Fri.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 6/9: The Church. 6/10, 11: Thomas Dolby; The Lost Toy People; The Prime Movers. 6/12: King Sunny Ade; Lidj Dau Sisters. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 6/8: An American Band with Gary Silver. 6/9: Pet Taxi with David Gross. 6/10: Bad Luck and Trouble. 6/11: BAC with Tony Bruno. 6/12: Hellhounds. 6/13: Bop-Along Cassidy. 6/14: Walt Whitney Band. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 6/13: Art Blakey and the Jazz Messengers. 6/14–19: King of the Omniverse Sun Ra Arkestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 6/9–11: Noel Pointer. 6/17, 18: The Impressions. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 6/8: Tonebenders; The Breakers. 6/9: Nocturnal Zoo; Spelvins; Mouse of Usher. 6/10, 11: Big Time Sarah's Blues Show. 6/12: Plain Jane. 6/14: The Real Wigs; J.F. Bosco; Toy Alyson. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 6/10, 11: Olatunji and His Drums of Passion. 6/13: "Back to the Roots" with Mario Bauza and his Afro-Cuban Jazz Orchestra featuring Graciella; Daniel Ponce and Arawe with guest soloist Dizzy Gillespie. **Terrace:** Through 6/19: Pianist Herman Foster with Earl May on bass, Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 6/12: Arthur Blythe Quartet. 6/13: Mel Lewis and The Jazz Orchestra. 6/14–19: David "Fathead" Newman Quintet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 6/8–12: The Pete Compo Group. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 6/11, 13–18: Guitarist Tal Farlow with Gary Mazzaroppi on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. 6/8: Willy DeFille and The Home Boys Blues Review. 6/9: Yomo Toro plus Ned Sublette. 6/10, 11: Robert Gordon plus Mungo Gerry. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 6/12: Comedian Dennis Blair, Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30. 6/14–19: Comedian Paul Provenza. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 6/8: "Comedy Break in the Wall Street Week" featuring Steve Mandell, Paul Mercurio, and Sam Friedlander. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 6/12: Comedians Joey Kola, John Joseph, Glenn Farrington, Al Romero, Mike Saccone, Danny Curtis, and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 6/13–19: Steve Rizzo, Jim David, Mike Eagan, John Joseph, and Danny Curtis. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 6/8: Comedian Terry Day and singer Pamela Smith. 6/9: Terry Day and magician Torkova. 6/10, 11: Comedian Kent Kasper and magician Guzzo Macee. 6/14: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/12: Wayne Cotter, Patty Rosborough, and Lance Crouther, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5-1 a.m., Thu. to 3 a.m., Fri. 5-4 a.m., Sat. 9-4 a.m. **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7-midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

IMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 6/12: Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8-3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30-1 a.m., Fri.–Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 6/8, 9: Kid Abelha. 6/10, 11: Mikata. 6/14: Errol Parker Septet. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Jay Leonhart. Through 6/18, Tue.–Sat. at 9: Singer Mary Cleere Haran returns. Through 7/2, Thu.–Sat. at 11: Claiborne Cary in *An Evening Of Melody, Mirth and Madness.* 6/14 at 9: Nicholas and Adler. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 6/8: Vanessa Campbell; Peter and Paul's Comedy Hour. 6/9: Karen Simpson; Toni Hart. 6/10: Vincent Zappacosta; Joe Montaperto. 6/11: Vincent Zappacosta; Jeff Loeffelholz's *Soprano Showstoppers.* 6/12: James Matthews; Bleier, Chandler, and Rose. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

IAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 6/8: Julius Hollingworth and Daryl Waters. 6/9: Barbara Lea with Wes McAfee. 6/10: Daryl Sherman with Howard Alden. 6/11: Judy Kreston and David Lahm. 6/13: Buddy Barnes with Bill Popp on bass. 6/14: Stephanie Chaiken with Wes McAfee and John Loehrke. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite - One More Time*, musical review featuring David Edwards, Suellen Estey, Roger Neil, and Barbara Scanlon, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 6/8 at 8: *Love Creek.* 6/9 at 10: *Comedy Olympics.* 6/10 at 10: *6-2-5.* 6/12 at 10: Jennifer Butt. 6/13 at 11: Michael McAssey. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 6/18: *Ridin' High* with Steve Ross, Tue.–Sat. at 9:15 followed by *Anything Goes* with Anne Francine at 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 7/2: Bobby Short returns with Robbie Scott on drums and Beverly Peer on bass, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45-1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8-midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30-12:30 a.m. Every Fri. and Sat. from 9-1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5-9, Mon. 5-1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–midnight. Pianist Nancy Winston, Sat.–Sun., 6-10. **Oak Room:** Singer-pianist Ann Hampton Callaway, Tue.–Sat. 8:30-12:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7-1 a.m. Pianist-singer Bob Wetherbee plays Mon.–Fri. from 5:30- 11:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7-11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 6/8: Lina Koutrakos; Andy Garcia. 6/9: Bruce Hopkins. 6/10: Phillip Officer; Bruce Hopkins. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9-1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10-2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5-1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9-3 a.m.: Pianist Roy Bailey. Tue. from 9-3 a.m.: Victoria Shaw. Thu. and Sat. from 6-10: Pianist Berri Blair. Fri. from 6-10: Pianist Tug Wilson. Thu.–Sun. from 10-3: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Kurt Whiting. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6-11. **AE, CB, DC, MC, V.**

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RADIO
HIGHLIGHTS

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Wed., June 8

3:00/WNCN—Goldmark: "Penthesilea" Ov.; **Franck:** Symphonic Variations for Piano and Orch.

4:00/WNCN—Vivaldi: Cto. for Violin in A, Op. 4, No. 5; **Tchaikovsky:** *Meditation*, Op. 42, No. 1; **Haydn:** Sonata for Piano No. 50 in D.

WNYC—Albeniz: *Iberia.*

WQXR-AM/FM—Stravinsky: Scherzo Fantastique; **Cimarosa:** *Serenade.*

5:00/WNCN—Mendelssohn: Notturno for Wind Instruments in C; **G. B. Sammartini:** Sym. in E-Flat.

6:00/WNCN—Mendelssohn: Rondo Brillante in E-Flat, Op. 29; **R. Strauss:** *Capriccio*, Op. 85, Introduction for String Sextet.

7:00/WNYC—Los Angeles Philharmonic. John Harbison and David Alan Miller, conductors. **Harbison:** *Diotima;* **Prokofiev:** Piano Cto. No. 4; **Strauss:** *Also Sprach Zarathustra.*

8:00/WNCN—Sibelius: Sym. No. 7 in C, Op. 105; **Beethoven:** Sonata for Violin and Piano No. 4 in a, Op. 23.

8:05/WQXR-AM/FM—Schumann: Sym. No. 3 in E-Flat, "Rhenish"; **Albinoni:** Adagio for Strings and Organ.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c, Op. 18; **Sibelius:** *Kuolema*, Op. 44: "Valse Triste."

WNYC—Bach/Davies: Prelude and Fugue in c; **Bach:** *Art of the Fugue.*

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., June 9

3:00/WNCN—Ysaye: Chant d'hiver for Violin and Orch., Op. 15; **Telemann:** Cto. Secondo in D.

4:00/WNCN—Corelli: Cto. Grosso in B-Flat, Op. 6, No. 5; **Chopin:** Mazurkas, Op. 30, Nos. 1–4; **Boccherini:** Qt. in G, Op. 44, No 4.

WNYC—Bartok: Violin Cto. No. 2.

WQXR-AM/FM—Chopin: Allegro de Concert for Piano and Orch.; **Beethoven:** 7 Variations on a Theme from Mozart's *The Magic Flute;* **Bach:** Prelude, Fugue, and Allegro in E-Flat.

5:00/Telemann: Cto. for 3 Horns in D; **Rachmaninoff:** *Moments musicaux,* Op. 16, Nos. 2, 4, and 5.

6:00/Rimsky-Korsakov: *May Night*: Ov.; **Bononcini:** Sinfonia for 2 Trumpets and Strings, Op. 3.

7:00/WNYC—"Cole Porter Birthday Celebration From Gracie Mansion."

8:00/WNCN—Pergolesi: Cto. for 2 Harpsichords and Strings in C; **Britten:** "An American" Ov., Op. 27.

8:05/WQXR-AM/FM—Zwilich: Sym. No. 1; **Mozart:** Sym. No. 40 in g.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host. **Mendelssohn:** Qt. in E-Flat, Op. 44, No. 3.

Fri., June 10

3:00/WNCN—Haydn: Qt. in C, Op. 54, No. 2; **Schubert:** Sonata for Violin and Piano in g, Op. 137, No. 3.

4:00/WNCN—F. Salieri: Sym. in B-Flat: "La Tempesta di Mare"; **Ravel:** Sonatine for Piano.

WNYC—Ravel: *Daphnis et Chloe:* Suite No. 2.

WQXR-AM/FM—Sibelius: Malinconia for Cello and Piano; **Marcello:** Guitar Cto. in d; **Bizet:** *The Fair Maid of Perth:* Suite.

5:00/WNCN—Albicastro: Cto. a Quatro in b, Op. 7, No. 7; **Beethoven:** "Consecration of the House" Ov., Op. 124.

6:00/WNCN—Rossini: Introduction, Theme, and Variations for Clarinet.

7:00/WNCN—Delius: Sonata for Violin and Piano No 1; **Rameau:** *Zoroastro Dances.*

8:05/WQXR-AM/FM—Khatchaturian: *Gayne:* Excerpts; **Liszt:** Piano Cto. No. 1 in E-Flat.

8:30/WNYC—Sessions: *When Lilacs Last in the Dooryard Bloomed;* **Barber:** *Prayers of Kierkegaard,* Op. 30; **Wernick:** *A Prayer for Jerusalem.*

9:00/WNCN—Dvorak: Sym. No. 6 in D, Op. 60; **Finzi:** Nocturne, Op. 7, "New Year Music."

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Herbert Blomstedt, conductor. **Berlioz:** "Roman Carnival" Ov., Op. 9; **Mozart:** Sym. No. 39 in E-Flat; **Wuorinen:** *The Golden Dance;* **Stravinsky:** *The Firebird:* Suite.

Sat., June 11

10:00 a.m./WNCN—Rossini: Sonata for Strings No. 3 in C; **Butterworth:** *A Shropshire Lad.*

WNYC—Mozart: Sym. No. 36; **Mendelssohn:** *Songs Without Words,* Excerpts.

10:04 a.m./WQXR-AM/FM—Weber: Sym. No. 2 in C; **Ravel:** *Sonatine;* **Nielsen:** "Helios" Ov.

11:00 a.m./WNCN—Haydn: Sym. No. 100 in G, "Military"; **Hottererre:** Suite in D.

WNYC—Schubert: Piano Trio No. 1; **Pabst:** *Eugene Onegin:* Paraphrase.

11:04 a.m./WQXR-AM/FM—Granados: *Spanish Dances,* Nos. 2, 4, and 5; **Haydn:** Sinfonia Concertante in B-Flat; **Clarke:** *The Debutante.*

12:00/WNCN—Khachaturian: *Gayne:* Highlights; **Zelenka:** Sonata No. 6 in c.

WNYC—Brahms: Sym. No. 1; **Puccini:** *Crisantemi.*

12:05/WQXR-AM/FM—Haydn: Sym. No. 88 in G; **Prokofiev:** *Romeo and Juliet:* Excerpts.

1:00/WNCN—Grofé: "Grand Canyon" Suite; **Liszt:** *Anneés de Pèlerinage:* "Premiere Année."

WNYC—Nielson: Sym. No. 5.

2:04/WQXR-AM/FM—Lyric Opera of Chicago. **Verdi:** *La Forza del destino* (Dunn, Giacomini, Nucci/Conlon).

5:00/WNCN—Mussorgsky: *Boris Godounov:* Symphonic Synthesis; **Liszt:** *Anneés de Pèlerinage:* No. 2; **Vivaldi:** Cto. for 2 Trumpets in E-Flat, Op. 46, No. 1.

5:04/WQXR-AM/FM—Mercadante: Flute Cto. in E; **Beethoven:** Piano Sonata No. 26 in E-Flat, "Les Adieux"; **Britten:** *Soirees Musicales.*

6:00/WNCN—Krommer: Cto. for 2 Clarinets in E-Flat, Op. 35; **Piston:** *Incredible Flutist:* Suite.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor. **Mozart:** *Exaultate, Jubilate;* **Radzynski:** *Kaddish;* **Mahler:** Sym. No. 4 in G.

9:00/WNCN—Beethoven: Cto. for Piano No. 1 in C, Op. 15; **Scheidt:** *O Nachbar Roland:* Canzona.

Sun., June 12

10:00 a.m./WNCN—"Classic Guitar." **Villa-Lobos:** Etudes for Guitar, Nos. 5–8; **Rodrigo:** Invocation et Danse; **Giuliani:** Variations, Op. 7.

WNYC—Maurer: 6 Pieces; **Tchaikovsky:** Sym. No. 2 in c, "Little Russian."

11:00 a.m./WNCN—Vanhal: Sonata for Clarinet and Piano in B-Flat; **Berwald:** *Racing.*

WNYC—"Busoni and Rachmaninoff Revisited."

12:00/WNCN—Verdi: *Macbeth:* "Ballet Music"; **Villa-Lobos:** *Prole do Bébé:* Suite No. 1; **Haydn:** Piano Trio in G.

1:00/WNCN—Chicago Symphony Orchestra. Michael Tilson Thomas, conductor; pianist Garrick Ohlsson. **Wagner:** *Lohengrin:* Prelude to Act III; **Bartók:** Cto. for Orchestra.

WNYC—Janacek: Suite, Op. 3; **Bartok:** Divertimento; **Sarasate:** *Zigeunerweisen.*

3:00/WNCN—Boieldieu: Cto. for Harp in C; **Schubert:** Sonata for Piano in C.

4:00/WNCN—Tchaikovsky: *Tempest:* Op. 18; **Beethoven:** *Bagatelles,* Op. 126.

5:00/WNCN—Haydn: Cto. for Harpsichord in D, Op. 21; **Schumann:** Konzertstücke for 4 Horns and Orch. in F, Op. 86.

6:00/WNCN—Wagner: *Die Meistersinger*: Prelude; **J. J. Benda:** Cto. for Violin and Strings in G.

8:00/WNCN—Rachmaninoff: "Youth" Sym.; **Haydn:** Trio No. 3 in G, "London"; **Spohr:** Cto. for Violin No. 8 in a, Op. 47.

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor. **Bach:** *Lobet Den Herrn; Cantata*: Aria; **Brahms:** Sym. No. 1 in c, Op. 68.

Mon., June 13

3:00/WNCN—Schumann: *Romances,* Op. 94; **Telemann:** Cto. in B-Flat; **Farina:** Sonata in g, "La Desperata."

4:00/WNCN—Bach: Toccata in D; **J. A. Benda:** Sonata for 2 Violins and Harpsichord in E.

WNYC—Roussel: Sym. No. 3.

5:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Schubert:** Sonata for Piano in A-Flat.

6:00/WNCN—Haydn: Piano Trio in E-Flat; **d'Indy:** *Israt:* Op. 42; **Verdi:** *Aida:* Ov.

7:00/WNCN—Debussy: *Images pour Orchestre*; **Kabalevsky:** Cto. for Piano No. 3 in D, Op. 50, "Youth."

7:30/WNYC"Live From Cafe Carlyle." A live radio event celebrating the June birthdays of 7 American songwriters.

9:00/WNCN—Beethoven: Sym. No. 5 in c, Op. 67; **Tchaikovsky:** *Pezzo capriccioso:* Op. 62.

Tue., June 14

3:00/WNCN—Clementi: Cto. for Pianc in C; **Vivaldi:** Cto. for Violin in E-Flat, Op. 8, No. 5, "La Tempesta di Mare."

4:00/WNCN—Vivaldi: Cto. for Violin in E-Flat, Op. 8, No. 5, "La Tempesta di Mare"; **Rossini:** "William Tell" Ov.

WNYC—Koechlin: *Les Bander-Log.*

5:00/WNCN—Buxtehude: Pieces for String Orch.; **Paganini:** *I Palpiti:* Variation on *Di Tanti Palpiti* from Rossini's *Tancredi*; **C. Stamitz:** Clarinet Qt. in A, Op. 4, No. 6.

6:00/WNCN—Vivaldi: *La Stravaganza:* Cto. for Violin in G, Op. 4, No. 12; **Chopin:** Rondo for 2 Pianos in C, Op. 73.

7:00/WNCN—Mozart: Sym. No. 33 in B-Flat; **J. Stamitz:** Orchestral Trio in F, Op. 1, No. 3.

7:30/WNYC—New Jersey Symphony Orchestra. "Spring Festival of Star-Crossed Lovers, Part II." Hugh Wolf, conductor. **Tchaikovsky:** *Romeo and Juliet:* "Fantasy" Ov.; **Berlioz:** *Romeo and Juliet:* "Orchestral Music."

9:00/WNCN—Beethoven: Sonata for Violin and Piano No 9 in A, Op. 47, "Kreutzer"; **Ibert:** *Pièce pour flute seule;* **Bach:** Chorale Preludes

WNYC—Dvorak: Serenade in d, Op. 44; **Finzi:** 5 Bagatelles; **Dahl:** Cto. a Tre.

9:06/WQXR-AM/FM—The Philadelphia Orchestra.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, JUNE 8–10 and 13–14

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11 **WPIX**
949-1100
13 **WNET**
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21 **WLIW**
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H **HBO**
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lease note: Because of easonal programming djustments, schedules re extremely subject o last-minute changes.

:00 a.m.
2 *Business This Morning*
4 News
5 *Saber Rider*
7 *World News*
9 Wed.–Fri.: *Romper oom*
Mon., Tue. *Zoobilee oo*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *Body Watch*
H Mon.: *Can a Guy Say o?*
S Tue.: *Adventures of the merican Rabbit*

:30 a.m.
2 News
4 *Before Hours*
5 *He-Man*
9 Wed.–Fri.: *Zoobilee oo*
Mon., Tue.: *Comic trip*
11 *Spiral Zone*
13 *New Jersey News* xcept Mon.)
Mon.: *Currents*
H Thu.: *Survival Series*
Tue.: *High Powder*
M Wed.: **Movie:** *Little hop of Horrors*
Thu.: **Movie:** *The tory of Alexander Graham ell*

Fri.: **Movie:** *The Member of the Wedding*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Woody Woodpecker*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Smurfs*
13 *Sesame Street*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Wed.: *The Blunders Show*
Fri.: *Coming Attractions*
Mon.: *Blunders Show*
M Mon.: *Carl Perkins*
Tue.: **Movie:** *The Guns of Navarone*
S Wed.: *Dear Lovery Hart*
Thu.: **Movie:** *Firewalker*
Fri.: **Movie:** *Trouble River*
Mon.: *Goldy*

7:30 a.m.
5 *Flintstones*
9 *Jetsons*
11 *Jem*
21 *Homestretch*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Seabert*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Seabert*
S Tue.: *P.J. and the President's Son*

8:00 a.m.
5 *Bugs and Porky*
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Baby*
Thu.: **Movie:** *Still of the Night*
Fri.: *Countdown to Tyson-Spinks*
Mon.: **Movie:** *Another Woman's Child*
Tue.: **Movie:** *The Karate Kid Part II*
M Fri.: **Movie:** *Jane Eyre*
Mon.: **Movie:** *Bless the Beasts and the Children*
S Wed.: **Movie:** *Footloose*
Fri.: **Movie:** *Back to the Future*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Wed.: **Movie:** *D.O.A.*
Thu.: **Movie:** *Cry of the City*
S Mon.: *Jennifer's Journey*
Tue.: **Movie:** *The Last Survivors*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Leave It to Beaver*
7 *Morning Show*
9 *My Favorite Martian*
11 *Little Rascals*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
H Fri.: **Movie:** *Crimewave*
S Mon.: **Movie:** *Trouble River*

9:30 a.m.
2 *Divorce Court*
5 *I Love Lucy*
9 *I Dream of Jeannie*
11 *Benson*
31 *Body Electric*
H Wed.: *Coming Attractions*
Thu.: *Tanner '88*
S Thu.: *How the Rhino Got Its Skin*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D*
11 *Twilight Zone* (except Tue.)
Tue.: *Keys to Success*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Wed.: **Movie:** *Dirty Dancing*
Thu.: **Movie:** *The Aviator*
Mon.: **Movie:** *Still of the Night*
Tue.: **Movie:** *Baby*
M Wed.: **Movie:** *Roxanne*
Thu.: **Movie:** *Over 21*
Fri.: **Movie:** *Suddenly, Last Summer*
Mon.: **Movie:** *Suez*
Tue.: **Movie:** *The Last Wagon*
S Wed.: **Movie:** *In the Good Old Summertime*
Thu.: **Movie:** *Charade*
Fri.: **Movie:** *The Biggest Bundle of Them All*
Mon.: **Movie:** *Border Incident*
Tue.: **Movie:** *An American in Paris*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Best Talk in Town*
31 Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globewatch*
Tue.: *State of the Arts*
H Fri.: **Movie:** *The Gate*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Dukes of Hazzard*
7 *Who's the Boss?*
9 *People Are Talking*
11 *White Shadow*
31 Wed.: *Business of Management*
Thu.: *All About TV*
Fri.: *The Adams Chronicles*
Mon.: *Body Pulse*
Tue.: *Broadway Magazine*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 Wed.: *Business File*
Thu.: *Adam Smith*
Mon.: *World Beat*
Tue.: *Body Watch*
H Mon.: *Waldheim*
Tue.: **Movie:** *Starship*
S Mon.: **Movie:** *Campus Man*

NOON
2 News
4 *Super Password*
5 *Starsky & Hutch*
7 *Ryan's Hope*
9 News
11 Wed.: **Movie:** *Ten Speed and Brown Shoe* (1977). Ben Vereen.
Thu.: **Movie:** *The Promise of Love* (1980). Valerie Bertinelli.
Fri.: **Movie:** *Death in Canaan* (1978). Stefanie Powers.
Mon.: **Movie:** *Bound for Glory* (1976)
Tue.: **Movie:** *St. Louis Blues* (1958). Pearl Bailey.
31 Wed.: *Black Forum*
Thu.: *Economics U.S.A.*
Fri.: *Hometime*
Mon.: *An Ocean Apart*
Tue.: *The Ring of Truth*
H Wed.: **Movie:** *Seven Minutes in Heaven*
Thu.: **Movie:** *Cactus Flower*
Fri.: **Movie:** *Something Special!*
M Wed.: **Movie:** *Miracles*
Thu.: **Movie:** *Secrets of the Bermuda Triangle*
Fri.: **Movie:** *Bill Cosby Himself*
Mon.: **Movie:** *The Mating of Millie*
Tue.: **Movie:** *Wilson*
S Wed.: **Movie:** *Matt Helm*
Thu.: **Movie:** *Dreams Lost, Dreams Found*
Fri.: **Movie:** *The Longest Night*
Tue.: **Movie:** *The Money Pit*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
31 Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Documentary Is*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: The Black Tower*
Thu.: *Moments in Time*
Mon.: *Africa*
Tue.: *Masterpiece Theatre: Lord Mountbatten*
H Tue.: *Tanner '88*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *European Soccer*
H Wed.: *Countdown to Tyson-Spinks*
Fri.: **Movie:** *Arthur*
Tue.: **Movie:** *Dirty Dancing*
M Wed.: *Carl Perkins and Friends*
Thu.: **Movie:** *The Gamma People*
Mon.: **Movie:** *Roxanne*
S Wed.: **Movie:** *A Piece of the Action*
Fri.: **Movie:** *Terms of Endearment*
Mon.: *Thomas Hearns*
Tue.: **Movie:** *The Man From Snowy River*

2:00
2 *As the World Turns*
4 *Another World*
5 *Thundercats*
7 *One Life to Live*
9 *Newlywed Game*
11 *Heathcliff*
31 Wed.: *Madeleine Cooks*
Thu.: *The First Eden*
Mon.: *Mechanical Universe*
Tue.: *European Soccer*
H Thu.: *Waldheim*
Mon.: *TV Around the World*
M Fri.: **Movie:** *The Luck of the Irish*
S Thu.: **Movie:** *Off Beat*
Mon.: **Movie:** *Harry and the Hendersons*

2:30
5 *Bugs & Porky*
9 *Dating Game*
11 Wed.–Fri.: *Scooby Doo*
Mon., Tue.: *Voltron*
13 *French Chef*
31 Wed.: *Creative Living*
Mon.: *This Old House*
H Wed.: **Movie:** *Promises in the Dark*
Mon.: **Movie:** *Alice's Adventures in Wonderland*
M Wed.: **Movie:** *Most Dangerous Man Alive*
Tue.: **Movie:** *Dragonwyck*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
13 *Madeleine Cooks*
21 *Mister Rogers*
31 Wed., Thu.: *Color Sounds*
Mon.: *The Perkins Family*
M Thu.: **Movie:** *Death of a Salesman*

3:15
H Fri.: *Wizards of the Lost Kingdom*

3:30
5 *Real Ghostbusters*
11 *Tom and Jerry*
13 *Frugal Gourmet*
21 *Sesame Street*
31 *Video Music Box* (except Tue.)
H Tue.: *Will Rogers*
M Mon.: **Movie:** *Casino Royale*

4:00
2 *Superior Court*
4 *Donahue*
5 *Ducktales*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *G.I. Joe*
13 *Sesame Street*
M Wed.: **Movie:** *The Last Wagon*
Fri.: **Movie:** *Dirty Dancing*
S Wed.: *Dear Lovey Hart*
Thu.: *How the Rhino Got Its Skin*
Fri.: **Movie:** *Going Ape!*
Mon.: *Jennifer's Journey*
Tue.: *P.J. and the President's Son*

4:15
H Mon.: **Movie:** *Cactus Flower*

4:30
2 *People's Court*
5 *Double Dare*
11 *Transformers*
21 *Reading Rainbow*
31 Wed.: *Innovation*
Thu.: *The New Literacy*
Fri.: *To Your Health*

Mon.: *All About TV*
Tue.: *Playing Shakespeare*
H Wed.: **Movie:** *Alices Adventures in Wonderland*
Thu.: *Survival Series*
Fri.: **Movie:** *Hobson's Choice*

Tue.: **Movie:** *The Learning Tree*

M Tue.: **Movie:** *Lawrence of Arabia*

S Thu.: *Miss Peach* (cc)
Mon.: *Goldy*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hawaii Five-O*
11 *Little House on the Prairie*
13 *Mister Rogers*
21 *Sesame Street*

31 Wed.: *The Collectors*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
S Wed.: *P.J. and the President's Son*
Tue.: *The Adventures of the American Rabbit*

5:30
5 *Too Close for Comfort*
13 *Reading Rainbow*
31 *City Comment*
H Thu.: **Movie:** *The Mosquito Coast*
M Thu.: **Movie:** *Amazing Grace and Chuck*
S Thu.: *Jennifer's Journe*
Fri.: *The Elephant's Child*

5:45
31 *News From City Hall*

Weeknights, JUNE 8–10 and 13–14

WED., JUNE 8

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
13 *Degrassi Junior High*
21 *Bodywatch:* "Hidden Family Agendas"
31 Italian programming (concludes at 8)
M **Movie:** *House II: The Second Story*
S **Movie:** *Footloose*

6:15
H **Movie:** *Another Woman's Child*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
M *Comedy Experiment*

8:00
2 *Jake and the Fatman*
4 *Highway to Heaven*
5 **Movie:** *Saboteur, Code Name Morituri* (1965). Marlon Brando, Yul Brynner.
7 *Growing Pains*
9 **Baseball:** Mets vs. St. Louis (concludes at 11:30, approx.)
11 **Special:** *Billy Graham*
21 *Discover: The World of Science.* A look at manatees, a car that uses energy from the sun, and an implantable insulin pump.
31 *Dark Shadows*
H **Movie:** *Dirty Dancing*
M **Movie:** *Project X*
N **Movie:** *Rider on the Rain*
S *Brothers*

8:30
7 *Head of the Class*
13 *Metroline:* "Help Wanted." Looks at the programs that train, educate, and place black and Hispanic teenagers in the job market.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 **Special:** *The Equalizer*
4 *Molly Dodd*
7 *Hooperman*
11 **Movie:** *Florida Straits* (1986). Raul Julia.
13 *American Playhouse: The Ballad of Gregorio Cortez.* Edward Olmos portrays a Mexican cowhand who stands trial for killing a sheriff.
21 *An Ocean Apart:* "Trust Me to the Bitter End." The U.S. and Britain become staunch allies during W. W. II.
31 *Africa.* Part I of an 8-part series dealing with the rich and diverse drama of African history.
S **Movie:** *Thief of Hearts*

9:30
4 *Sara*
7 *Slap Maxwell*

10:00
4 *Bronx Zoo*
5 News
7 *China Beach*
21 *The Great TV Auction*
31 *Kwitny Report*
H *The Hitchhiker*
M **Movie:** *Roxanne*
N **Movie:** *Steaming*

10:30
31 *Broadway Magazine*
H *Comedy Hour*

11:00
2 4 11 News
5 *Taxi*
7 News
13 *Voices and Visions:* "Emily Dickinson." Actress Jane Alexander reads from Dickinson's poems and letters, providing insights into the poet's life and work.
31 *Hellenic TV U.S.A.*
S **Movie:** *Vanessa*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 News
11 *The Honeymooners*
H *Countdown to Tyson-Spinks*

11:35
2 *Adderly*

11:50
M **Movie:** *Firehouse*

MIDNIGHT
7 **Movie:** *Nine Hours to Rama* (1963). Horst Buchholz.
9 *Benny Hill*
11 *Star Trek*
13 *Declarations of Independents*
21 *Nightly Business Report*
N **Movie:** *The Hour of the Star*

12:20 a.m.
H **Movie:** *Nightforce*
S **Movie:** *Outrageous Fortune*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *Nova*

12:45 a.m.
2 **Movie:** *Endless Love* (1981). Brooke Shields.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:25 a.m.
M **Movie:** *Heavenly Bodies*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
H **Movie:** *Where Are the Children?*

2:00 a.m.
4 *Wil Shriner Show*
5 *Love Your Skin*
9 *Home Shopping Overnight*
11 *Keys to Success*

2:05 a.m.
2 News
S **Movie:** *Murphy's Law*

2:30 a.m.
5 **Movie:** *McMillan* (1974). Rock Hudson.
7 News
11 *Twilight Zone*
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
7 **Movie:** *Tanganyika* (1954). Van Heflin.
11 **Movie:** *Charlie Chan in Shadows Over Chinatown* (1948). Sidney Toler.
13 *Nature*
M **Movie:** *House*

3:25 a.m.
H **Movie:** *Lust in the Dust*

3:30 a.m.
4 *Matchmaker*

3:50 a.m.
S **Movie:** *Wise Guys*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *Avengers*
11 *Twilight Zone*
13 *An Ocean Apart*

4:40 a.m.
M **Movie:** *Vendetta*

4:55 a.m.
H **Movie:** *Cut and Run*

5:00 a.m.
11 *Twilight Zone*

5:25 a.m.
S **Movie:** *Matt Helm*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *One-On-One*

THU., JUNE 9

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "Sexually Transmitted Disease." Discusses all of the sexually-transmitted deseases that are currently an epidemic in this country.
31 Italian programming (concludes at 8)
S **Movie:** *Harry and Son*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H **Movie:** *Still of the Night*
M *Comedy Experiment*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *Play Dirty* (1969). Michael Caine.
7 **Movie:** *The Concorde: Airport '79* (1979). George Kennedy.
9 *Evening Magazine*
11 **Special:** *Hee Haw's 20th Anniversary Celebration*
21 *Wild America*
31 *Dark Shadows*
M **Movie:** *Lawrence of Arabia*
N **Movie:** *Gothic*
S **Movie:** *Dreams Lost, Dreams Found*

8:30
4 *A Different World*
9 *Entertainment Tonight*
13 *Currents:* "Women Doing Time." A visit to the only state prison for women in New Jersey.
21 *This Old House*
31 *Eastenders*

9:00
2 **Basketball:** NBA Finals Game (concludes at 11:30, approx.)
4 *Cheers*
9 *Morton Downey Show*
13 *Art Effects: The New Jersey Youth Symphony.* An inside look at rehearsals and performances of one of the best youth symphonies in the country.
21 31 *Mystery!: Bratt Farrar.* Part I of a 3-part psychological thriller revolving around the uncanny resemblance between an orphan and a wealthy young man with a missing twin brother.
H **Movie:** *Out of Bounds*

9:30
4 *Night Court*
13 *The Carnegie Hall Restoration.* Chronicles the ambitious restoration of America's greatest concert hall.

10:00
4 *L.A. Law*
5 9 News
11 *Solid Gold*
13 *Channel Crossings*
21 *The Great TV Auction*
31 *Tenko*
N **Movie:** *The Tempest*
S **Movie:** *Firewalking*

10:30
H *Tanner '88*

11:00
4 7 11 News
5 *Taxi*
9 *The Street*
31 *Hellenic TV U.S.A.*
H *Waldheim*

11:30
2 News
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
M **Movie:** *Fast-walking*

11:45
S *Thomas Hearns*

MIDNIGHT
7 **Movie:** *The Solitary Man* (1979). Earl Holliman.
11 *Star Trek*
13 *Colette.* Part II of a four-part series on the life of one of France's best-loved writers.
21 *Nightly Business Report*
N **Movie:** *Black Girl*

12:05 a.m.
2 *Night Heat*

12:15 a.m.
S **Movie:** *Richard Pryor Here and Now*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Smithsonian World:* "On the Shoulders of Giants"

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:15 a.m.
2 **Movie:** *Chase* (1985) Jennifer O'Neill.

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
H **Movie:** *Bedroom Eyes*
M **Movie:** *Amazing Grace and Chuck*

1:50 a.m.
S **Movie:** *Off Beat*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Credit Time Bomb*
9 *Home Shopping Overnight*
11 *Dempsey and Makepea*

2:25 a.m.
7 **Movie:** *Three on a Date* (1978). June Allyson.

2:30 a.m.
5 **Movie:** *Five Card Stu* (1968). Dean Martin.
13 *Profiles of Nature*

2:40 a.m.
2 News

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich ar Famous*
13 *Adventure*
H **Movie:** *Killer Party*

3:25 a.m.
S **Movie:** *Lady Chatterley's Lover*

3:30 a.m.
4 *Matchmaker*
M **Movie:** *The Man Wit Two Brains*

4:00 a.m.
4 *New Record Guide*
11 **Movie:** *Charlie Chan in the Dark Alibi* (1946). Sidney Toler.
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Jacob Bronowski: Life and Legacy*

4:40 a.m.
5 *I Love Lucy*
H **Movie:** *The Mosquito Coast*

5:00 a.m.
M **Movie:** *Sweet Revenge*

5:10 a.m.
S **Movie:** *Harry and So*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Metroline*

FRI., JUNE 10

6:00
2 4 7 News
5 *Three's Company*

9 *T.J. Hooker*
1 *The Jeffersons*
3 *Degrassi Junior High*
1 *Bodywatch:* "Having
abies After 30"
1 Italian programming
concludes at 8)
*Countdown to Tyson-
pinks*
Movie: *Going Ape!*
S **Movie:** *Back to the
uture*

:30
5 *Family Ties*
7 11 News
3 *New Jersey News*
1 *Nightly Business Report*

:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
Cheers
3 *Nightly Business Report*
1 *Contact: Long Island*
Coming Attractions

:30
2 *Wheel of Fortune*
4 *You Can't Take It With
ou*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
Baseball: Yankees vs
altimore (concludes at
0, approx.)
3 *MacNeil/Lehrer*
1 *World of Survival*
Movie: *Welcome to 18*
Comedy Experiment

:00
2 *Beauty and the Beast*
4 *Bloopers and Practical
kes*
5 **Movie:** *Air Force*
1943). John Garfield.
7 *Perfect Strangers*
9 **Movie:** *Midnight
xpress* (1978). Brad
avis. Riveting drama of
young American who
ces physical and
motional brutalization in
Turkish prison after
eing caught smuggling
rugs; won an Oscar for
liver Stone's script;
ravura performance by
avis.
1 *Nature:* "Red Foxes."
year in the life of a
amily of red foxes—from
he birth of the cubs,
hrough the family break
p.
1 *Washington Week in
eview*
Movie: *The Believers*
Movie: *Cruising*
S **Movie:** *Critical
ondition*

:30
7 *Full House*
3 *Wall $treet Week*
1 *Eastenders*

:00
2 **Movie:** *Under the
nfluence* (1986). Andy
riffith.
4 *Sonny Spoon*
7 **Special:** *The 20/20
enth Anniversay Show*
3 *New York Festival
ighlights.* A report on the
rst New York
nternational Festival of
he Arts.
1 *Comrades:* "Leningrad
ovie." A look at the
oviet film industry in
hich the State takes care
f the budget in return for
rm control over all productions; also, an interview with Dianara Asanov, one of the few female directors in the Soviet Union.
31 **Movie:** *Doctor Who*
H **Movie:** *The Gate*

9:10
13 *Great Performances: You Can't Take It With You.* Jason Robards and Colleen Dewhurst star in the Pulitzer Prize–winning Kaufman and Hart comedy about the zany Sycamore family.

10:00
4 *Miami Vice*
5 News
11 *Odd Couple*
21 *The Great TV Auction*
M **Movie:** *Dirty Dancing*
N **Movie:** *El Amor Brujo*
S *It's Garry Shandling's Show*

10:30
9 News
11 *Odd Couple*
31 *Water of Ayole.* An examination of the new water systems designed to provide clean water to people in the Third World.
H **Movie:** *Cujo*
S *Brothers*

11:00
2 4 7 11 News
5 *Taxi*
31 *World TV Presents* (Chinese programming)
S *Hard Knocks*

11:15
13 *New York Festival Highlights.* A discussion with Joseph Papp of the New York Shakespeare Festival.

11:20
13 **Movie:** *The Royal Family of Broadway* (1930). Frederic March.

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
S **Movie:** *The Believers*

11:35
2 **Movie:** *Back Roads* (1981). Sally Field.

11:45
M **Movie:** *Preppies*

MIDNIGHT
7 **Movie:** *Premature Burial* (1962). Ray Milland.
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents*
N **Movie:** *Night of the Iguana*

12:05 a.m.
H **Movie:** *Heaven Help Us*

12:30 a.m.
4 *David Letterman*
5 *9 to 5*
9 *Entertainment Tonight*
13 *The Carnegie Hall Restoration*
21 **Movie:** *Next Time We Love* (1936). James Stewart, Margaret Sullavan.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Runaway With the Rich and the Famous*
13 *Monty Python*

1:15 a.m.
M **Movie:** *Demon of Paradise*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
7 11 News
13 *MacNeil/Lehrer*
S **Movie:** *Hot Times*

1:50 a.m.
2 *Win, Lose, or Draw*

1:55 a.m.
H **Movie:** *Delivery Boys*

2:00 a.m.
5 *Keys to Success*
7 **Movie:** *The Abominable Dr. Phibes* (1971). Vincent Price.
9 *Home Shopping*
11 Wrestling

2:20 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 News
5 **Movie:** *McCloud* (1974). Dennis Weaver.
13 *Profiles of Nature*

2:45 a.m.
2 *A Cry in the Wilderness* (1974). George Kennedy.
M **Movie:** *Kentucky Fried Movie*

2:55 a.m.
S **Movie:** *April Fool's Day*

3:00 a.m.
4 *Wil Shriner Show*
11 **Movie:** *Charlie Chan in the Trap* (1946). Sidney Toler.
13 *American Playhouse: The Ballad of Gregorio Cortez*

3:30 a.m.
H **Movie:** *The Wind*

3:50 a.m.
7 **Movie:** *Great Sioux Uprising* (1953). Jeff Chandler.

4:00 a.m.
4 *Hit Squad*

4:10 a.m.
2 *Newsmakers*
M **Movie:** *Dirty Dancing* (cc)

4:25 a.m.
S **Movie:** *Going Ape!*

4:30 a.m.
4 *Matchmaker*
5 *I Love Lucy*
11 *Twilight Zone*

4:40 a.m.
2 **Movie:** *You Lie So Deep, My Love* (1975). Don Galloway.

5:00 a.m.
4 *New Record Guide*
11 *U.S. Farm Report*
13 *Colette*

5:05 a.m.
H **Movie:** *Certain Fury*

5:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
11 News

5:35 a.m.
7 *Greatest Sports Legends*

MON., JUNE 13

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "Hyperactivity." The myths surrounding this disorder and the controversy about the medication Ritalin used for treating it.
31 Italian programming (concludes at 8)
H **Movie:** *Foul Play*
M **Movie:** *No Way Out*
S **Movie:** *Campus Man*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Zebras"

8:00
2 **Special:** *Blue Skies*
4 *Alf*
5 **Movie:** *Cleopatra* (1963). Part I of II. Elizabeth Taylor, Richard Burton, Rex Harrison. Beautifully filmed epic dealing with the romance between the famous queen of the Nile and Mark Anthony; superb performances and winner of four Academy Awards; Taylor at her most beautiful!
7 **Baseball:** Teams to be announced (concludes at 11, approx.)
9 **Special:** *Digital Discovery*
11 *Hill Street Blues*
21 *Adventure:* "Struggle for the Pole." Follows the footsteps of Captain Robert Scott on an 883-mile journey to the South Pole—a trek from which he never returned.
31 *Dark Shadows*
H **Movie:** *Where Are the Children?*
M **Movie:** *About Last Night*
N **Movie:** *The Tenant*
S **Movie:** *Wise Guys*

8:30
4 *The Hogan Family*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *Evergreen* (1985). Part II of III. Leslie Anne Warren. (Part I, Sun., 6/12 at 9 p.m.)
9 **Special:** *Outward Bound*
11 **Movie:** *Emma: Queen of the South Seas* (1988). Part I of II. Barbara Carrera.
13 *An Ocean Apart*
21 *The Boy in the Bush.* Part II of a three-part series about a young Englishman coming of age in 1880s Australia; based on the D.H. Lawrence novel and starring Kenneth Branagh.
31 *Playing Shakespeare:* "Passion and Coolness." Demonstrates how to channel and control emotions on stage.

9:30
2 *Eisenhower & Lutz*
S *Thomas Hearns*

10:00
2 *Cagney & Lacey*
5 9 News
13 *Moyers: Joseph Campbell*
21 *Discover: The World of Science*
31 *Poldark*
H *Waldheim*
M **Movie:** *Serpico*
S *Championship Boxing*

10:30
N **Movie:** *Hard Traveling*

11:00
2 4 7 11 News
5 *Taxi*
9 *The Street*
13 *What If It's Raining?*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *TV Classics: The Jack Benny Show.* Bob Hope and Jack Benny go on a safari and end up being dinner for a tribe of natives; cameo appearance by Dean Martin and Jerry Lewis.

11:35
2 *Hunter*

MIDNIGHT
7 **Movie:** *Time Limit* (1957). Richard Widmark.
11 *Star Trek*
13 *Mystery!: Brat Farrar*
21 *Nightly Business Report*
S **Movie:** *Harry and the Hendersons*

12:15 a.m.
M **Movie:** *Roxanne*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Comrades*
H **Movie:** *Youngblood*
N **Movie:** *The Girl in the Picture*

12:45 a.m.
2 **Movie:** *The Imagemaker* (1986). Michael Nouri.

1:00 a.m.
5 **Special:** *Orange Blossom Parade*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Getting Rich*
9 *Home Shopping*
11 *Financial Freedom*
S **Movie:** *The Hanoi Hilton*

2:05 a.m.
2 News
M **Movie:** *Doctors' Wives*

2:25 a.m.
7 **Movie:** *The Male Animal* (1942). Henry Fonda.
H **Movie:** *Apology*

2:30 a.m.
5 **Movie:** *The Adventurers* (1970). Part I of II. Candice Bergen.
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Charlie Chan and the Sky Dragon* (1949). Roland Winters.
13 *Nova*

3:30 a.m.
4 *Matchmaker*

3:50 a.m.
M **Movie:** *Firehouse*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:05 a.m.
H **Movie:** *Breaking All the Rules*

4:15 a.m.
S **Movie:** *Matt Helm*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *Masterpiece Theatre: The Last Place on Earth*

5:00 a.m.
5 *I Love Lucy*
11 *Twilight Zone*

5:25 a.m.
M **Movie:** *Gymkata*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News

5:40 a.m.
H *TV Around the World*

TUE., JUNE 14

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Webster*
13 *Newton's Apple*
21 *Bodywatch:* "Eating for Fitness"
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H **Movie:** *Crimewave*
S **Movie:** *The Last Survivors*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*

SOLUTIONS TO LAST WEEK'S PUZZLES

S	T	E	A	M	S	H	I	P	S		C	O	M	B
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TELEVISION

⑪ *Cheers*
⑬ *Nightly Business Report*
㉑ *Contact: Long Island*

7:30
② *Wheel of Fortune*
④ **Special:** *Sex, Sin, and Sermon.* Examines the Jim Bakker/Jimmy Swaggart scandals including interviews with friends and co-workers of the two men; also, experts discuss the impact the scandals will have on the future of religion and television.
⑤ *Current Affair*
⑦ *Hollywood Squares*
⑨ *Barney Miller*
⑪ News
⑬ *MacNeil/Lehrer*
㉑ *World of Survival:* "Miracle of Tendaho." Takes a look at agricultural development in the Ethiopian desert.

8:00
② **Special:** *You're a Good Man, Charlie Brown.* Animated special based on the hit Broadway musical about the *Peanuts* cartoon characters.
④ *Matlock*
⑤ **Movie:** *Cleopatra* (1963). Part II of II. Elizabeth Taylor. (Part I, Mon., 6/13 at 8 p.m.)
⑦ *Who's the Boss?*
⑨ *Evening Magazine*
⑪ **Movie:** *Emma: Queen of the South Seas* (1988). Part II of II. Barbara Carrera. (Part I, Mon., 6/13 at 9 p.m.)
㉑ *Nova*
㉛ *Dark Shadows*
Ⓗ **Movie:** *The Karate Kid Part II*
Ⓜ **Movie:** *Trading Places*
Ⓝ **Movie:** *General Della Rovere*
Ⓢ **Movie:** *The Man From Snowy River*

8:30
⑦ *Perfect Strangers*
⑨ *Entertainment Tonight*
⑬ *Innovation:* "Fear Itself." Focus on agoraphobia, an all-encompassing fear of public places.
㉛ *Eastenders*

9:00
② **Basketball:** NBA Finals Game (concludes at 11, approx.)
④ **Movie:** *Evergreen* (1985). Part III of III. Leslie Anne Warren. (Part I, Sun., 6/12 at 9 p.m.)
⑦ *Moonlighting*
⑨ *Morton Downey Show*
⑬ *Nova*
㉑ *Smithsonian World:* "American Pie." A celebration of things uniquely American; travels to Fayetteville, N.C. for a look at a model American town, examines the beauty of American churches, and takes a look at George Washington.
㉛ *The Prisoner*

10:00
⑤ ⑨ News
⑦ *Thirtysomething*
⑬ *Frontline:* "Our Forgotten War." An in-depth look at the war in El Salvador.
㉑ *Africa's Killing Fields: Uganda Today.* Reveals the tragedy of Uganda, a country that has suffered a decade of Civil Wars.
㉛ *Open All Hours*
Ⓗ **Movie:** *Dirty Dancing* (cc)
Ⓜ Ⓢ **Movie:** *The Believers*

10:15
Ⓝ **Movie:** *The Hour of the Star*

10:30
㉛ *Two Ronnies*

11:00
② ④ ⑦ ⑪ News
⑤ *Taxi*
⑨ *The Street*
⑬ *Intercom:* Dilemmas of Disarmament." An exploration of what would happen if the U.S. and the Soviet Union sucessfully negotiated the elimination of nuclear weapons.
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*

11:30
④ *Tonight Show*
⑤ *Late Show*
⑦ *Nightline*
⑨ *Baretta*
⑪ *The Honeymooners*
㉑ *TV Classics*

11:35
② *Diamonds*

11:45
Ⓗ *Comedy Hour*

11:55
Ⓜ **Movie:** *Friday the 13th—The Final Chapter*

MIDNIGHT
⑦ **Movie:** *White Feather* (1955). Robert Wagner.
⑪ *Star Trek*
⑬ *Hiroshima/Nagasaki*
㉑ *Nightly Business Report*
Ⓝ **Movie:** *Miss Mary*
Ⓢ **Movie:** *Mona Lisa*

12:30 a.m.
④ *David Letterman*
⑤ *WKRP in Cincinnati*
⑨ *Entertainment Tonight*
⑬ ㉑ *Adventure*

12:45 a.m.
② **Movie:** *Fyre* (1978)
Ⓗ *Tanner '88*

1:00 a.m.
⑤ *All in the Family*
⑨ *Joe Franklin Show*
⑪ *Twilight Zone*

1:15 a.m.
Ⓗ **Movie:** *Heaven Help Us*

1:25 a.m.
Ⓜ **Movie:** *House*

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*
⑬ *MacNeil/Lehrer*

1:45 a.m.
Ⓢ **Movie:** *Peep Show*

2:00 a.m.
④ *Wil Shriner Show*
⑤ *Love Your Skin*
⑦ News
⑨ *Home Shopping*
⑪ *Focus on Success*

2:05 a.m.
② News

2:30 a.m.
⑤ **Movie:** *The Adventurers* (1970). Part II of II. Candice Bergen. (Part I, Mon. 6/13 at 2:30 a.m.)
⑦ **Movie:** *Cain and Mabel* (1936). Clark Gable.
⑪ *Celebration of Caring*
⑬ *Profiles of Nature*

3:00 a.m.
④ *Hit Squad*
⑪ **Movie:** *Charlie Chan and the Chinese Ring* (1947). Roland Winters.
⑬ *Survival Special*
Ⓜ *Comedy Experiment*

3:05 a.m.
Ⓗ **Movie:** *Gulag*

3:15 a.m.
Ⓢ **Movie:** *When Father Was Away on Business*

3:30 a.m.
④ *Matchmaker*
Ⓜ **Movie:** *The Believers*

4:00 a.m.
④ *New Record Guide*
⑬ *Innovation*

4:30 a.m.
④ *Ben Casey*
⑤ *I Love Lucy*
⑦ *The Avengers*
⑪ *Twilight Zone*
⑬ *Frontline*

5:00 a.m.
⑤ *I Love Lucy*
⑪ *At the Movies*

5:20 a.m.
Ⓗ *Comedy Hour*

5:30 a.m.
⑦ *Morning Stretch*

5:35 a.m.
⑬ *Tony Brown*
Ⓢ **Movie:** *The Money Pi*

Weekend, JUNE 11–12

SAT., JUNE 11

6:00 a.m.
⑤ *Can You Be Thinner?*
⑦ *New York Views*
⑨ *B.J. and the Bear*
⑪ *Christian Science Monitor*
⑬ *Excercise With Billie*
Ⓜ **Movie:** *Project X*
Ⓢ **Movie:** *The Money Pit*

6:30 a.m.
② *Patchwork Family*
④ *Fight Back*
⑤ *Sylvanian Family*
⑦ *Wild Kingdom*
⑪ *Planet of the Apes*
⑬ *New Jersey News*

6:35 a.m.
Ⓗ **Movie:** *The Karate Kid Part II*

7:00 a.m.
④ *Kidsongs*
⑤ *Star Com*
⑦ *Uncle Waldo*
⑨ *Funtastic World*
⑪ *Bravestarr*
⑬ *Comrades*
㉑ *Sesame Street*

7:30 a.m.
② *Young Universe*
④ *Hickory Hideout*
⑤ *Sybervision*
⑦ *King Leonardo*
⑪ *Bravestarr*
Ⓢ **Movie:** *How the West Was Won*

8:00 a.m.
② *Furrytail Theater*
④ *Gummi Bears*
⑤ *World Tomorrow*
⑦ *Little Clowns*
⑪ *Visionaries*
⑬ *Adam Smith*
㉑ *Sesame Street*
Ⓜ **Movie:** *Making Mr. Right*

8:30 a.m.
② *Muppet Babies*
④ *Smurfs*
⑤ **Special:** *Cloak of San Diego*
⑦ *Pound Puppies*
⑪ *Captain Power*
⑬ *Wall $treet Week*
Ⓗ *The Bet*

9:00 a.m.
⑤ *McCreary Report*
⑦ *My Pet Monster*
⑨ *Superman*
⑪ *Solid Gold*
⑬ *Washington Week* (cc)
㉑ *New Literacy*
Ⓗ **Movie:** *Harry and the Hendersons*

9:30 a.m.
⑦ *Little Wizards*
⑬ *One-on-One*

10:00 a.m.
② *Pee-wee's Playhouse*
④ *Alf*
⑤ Wrestling
⑦ *Real Ghostbusters*
⑨ *Great Weekend*
⑪ *Soul Train*
⑬ *Firing Line*
㉛ *Body Electric*
Ⓜ **Movie:** *Morgan Stewart's Coming Home*

10:30 a.m.
② *Mighty Mouse*
④ *Alvin*
㉛ *State of the Arts*
Ⓢ **Movie:** *Shenandoah*

11:00 a.m.
② *Popeye & Son*
④ *Fraggle Rock*
⑤ *Dukes of Hazzard*
⑦ *Bugs Bunny*
⑨ Wrestling
⑪ *Star Search*
⑬ *Tony Brown*
㉑ *From a Country Garde*
㉛ *Video Music Box*
Ⓗ **Movie:** *Seven Minutes in Heaven*

11:30 a.m.
② *Dennis the Menace*
④ *New Archies*
⑦ *Flintstone Kids*
⑬ *Open Mind*
㉑ *Victory Garden*
Ⓜ **Movie:** *Amazing Grace and Chuck*

NOON
② *Storybreak*
④ *Foofur*
⑤ *Charlie's Angels*
⑦ *Animal Crack-Ups*
⑨ *Black Sheep Squadron*
⑪ Women's Wrestling
⑬ *G.E.D. Preparation*
㉑ *Gourmet Cooking*
㉛ *Eye on Asia*

12:30
④ *I'm Telling*
⑦ *Health Show*

21 *This Old House*
H **Movie:** *Howard the Duck*
S **Movie:** *Summer School*

1:00
2 *Saturday Special.* Tentative schedule consisting of **Basketball:** NCAA Baseball Championship Game, **Golf:** Westchester Classic (concludes at 6, approx.)
4 *War of the Stars*
5 **Movie:** *The Three Stooges Meet Hercules*
7 *Weekend Specials*
9 *Baretta*
11 **Movie:** *Kronos* (1957). Jeff Morrow.
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)

1:30
4 *Born Famous*
7 **Golf:** Mazda Senior Tournament
13 *Make Yourself at Home*
21 *French Chef*
M **Movie:** *Bus Stop*

2:00
9 *Baretta*
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*

2:30
4 *Countdown to '88*
13 *This Old House*
21 *Art of William Alexander and Lowell Speers*
H *Welcome Home*
S **Movie:** *Brighton Beach Memoirs*

2:45
5 **Movie:** *Meteor* (1979). Natalie Wood.

3:00
4 **Baseball:** Kansas City vs. California or, Yankees vs. Baltimore
9 *Knightrider*
11 **Movie:** *Mahogany* (1975). Diana Ross.
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*
H **Movie:** *Foul Play*
M *Crazy About the Movies:* "Cary Grant"

3:30
7 **Golf:** Jack Nicklaus Championship
13 *Frugal Gourmet*
21 *Rod & Reel*
31 *Ask Congress*

4:00
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*

4:15
M **Movie:** *Mr. Mom*

4:30
7 *Wide World of Sports:* "The Belmont Stakes"
21 *This Old House*
31 *Broadway Magazine*
S **Movie:** *The Bad News Bears Go to Japan*

5:00
5 **Special:** *Artists Against Apartheid.* An international superstar benefit for Nelson Mandela live from London's Wembley Stadium. (concludes at 11 p.m.)
9 *A-Team*
11 *Little House on the Prairie*
13 *Innovation*
21 *Degrassi Junior High*
31 *Primetime Japan*
H **Movie:** *Captive Hearts*
M **Movie:** *Ishtar*

5:30
13 *Newton's Apple*
21 *Doctor Who*

6:00
2 *The People*
4 7 News
9 *A-Team*
11 *Charles in Charge*
13 *Nature*
31 *European Journal*

6:30
2 4 7 News
11 *Bustin' Loose*
31 *Hello Austria/Hello Vienna*
S **Movie:** *The Money Pit*

7:00
2 News
4 *Headlines on Trial*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *T and T*
13 *Owl/TV*
31 *Computer Show*
H **Movie:** *The Karate Kid Part II*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
7 *New York Views*
9 *Mama's Family*
11 *Tales From the Darkside*
13 *Wild America*
31 *Eye on Dance*

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
7 *Probe*
9 **Movie:** *Washington Mistress* (1982). Luci Arnaz.
11 **Movie:** *Three Days of the Condor* (1975). Robert Redford.
13 *Adventure*
21 *Man About the House*
31 *Masterpiece Theatre: Lord Mountbatten*
M **Movie:** *Roxanne*
N **Movie:** *No Man of Her Own*
S **Movie:** *Summer School*

8:30
4 *227*
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
7 *Ohara*
13 *Mystery!: Bratt Farrar*
21 *Executive Stress*
31 *Secret Agent*
H **Movie:** *Harry and the Hendersons*

9:30
4 *Amen*
21 *Bless Me Father*
N **Movie:** *Hands Across the Table*

10:00
2 **Special:** *Walter Cronkite at Large*
4 *Hunter*
7 *Spenser: For Hire*
9 News
13 *Film on Film:* "Clive James Meets Roman Polanski." Clive James interviews director Roman Polanski about his life and career—from his childhood in Nazi-occupied Poland to his life today as an exile living in France.
21 *The Great TV Auction* (concludes at midnight)
31 *Blake's Seven*
M **Movie:** *Trading Places*
S **Movie:** *Poison*

10:30
9 *Benny Hill*
11 News
S *Gallagher's Overboard!*

11:00
2 4 5 7 News
9 *Morton Downey After Dark*
11 *Cheers*
13 **Movie:** *Desire* (1936). Marlene Dietrich.
31 *World TV Presents* (Chinese programming)
H *On Location*

11:30
4 *Saturday Night Live*
5 **Movie:** *The Gypsy Moths* (1969). Burt Lancaster.
7 News
11 **Movie:** *Florida Straits* (1986). Raul Julia.
N **Movie:** *The Princess Comes Across*
S **Movie:** *It's Not the Size That Counts*

11:45
2 *D.C. Follies*
7 **Movie:** *Paths of Glory* (1957). Kirk Douglas.

MIDNIGHT
21 *Heimat*
H **Movie:** *Let's Get Harry*

12:05 a.m.
M **Movie:** *Gardens of Stone*

12:15 a.m.
2 *Dom DeLuise Show*

12:40 a.m.
13 **Movie:** *The Devil Is a Woman* (1935). Marlene Dietrich.

12:45 a.m.
2 **Movie:** *The Eyes Behind the Stars* (1972). Martin Balsam.

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*
N *White and Lazy*
S **Movie:** *Thief of Hearts*

1:30 a.m.
9 *Carol Burnett*
11 *Runaway With the Rich and Famous*

1:35 a.m.
7 **Movie:** *Battle Taxi* (1955). Sterling Hayden.

1:45 a.m.
5 **Movie:** *Summer Rental* (1975). John Candy.
H **Movie:** *Nightforce*

2:00 a.m.
4 *Comedy Club*
9 *Home Shopping Overnight*

2:05 a.m.
M **Movie:** *River's Edge*

2:30 a.m.
4 *Sea Hunt*

2:45 a.m.
2 *Win, Lose, or Draw*
S **Movie:** *Jumpin' Jack Flash*

3:00 a.m.
4 **Movie:** To be announced

3:10 a.m.
7 **Movie:** *Games for Vultures* (1970). Richard Harris.
H *Kids in Sports*

3:15 a.m.
2 *D.C. Follies*

3:45 a.m.
5 *Weight Loss*

3:50 a.m.
2 News
M **Movie:** *Friday the 13th—The Final Chapter*

4:05 a.m.
H **Movie:** *The Tender Age*

4:15 a.m.
5 *I Love Lucy*

4:30 a.m.
S **Movie:** *Sex Appeal*

4:35 a.m.
2 **Movie:** *The Pill Caper* (1967). Dick Gautier.

4:45 a.m.
5 *I Love Lucy*

5:00 a.m.
4 **Movie:** *Nothing Sacred* (1937). Carole Lombard.

5:25 a.m.
M *B.B. King and Friends*

5:30 a.m.
5 *I Love Lucy*
7 *Ebony/Jet Showcase*

SUN., JUNE 12

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wild America*
H **Movie:** *Special People* (cc)
S *Jennifer's Journey*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *Hispanic Horizons*
11 *Christian Science*
13 *In Your Own Backyard*
M **Movie:** *Armed and Dangerous*
S *Heathcliff*

7:00 a.m.
2 *Young Universe*
4 *Your Vital Signs*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*

7:30 a.m.
2 *Way to Go*
4 *Fight Back*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Slime Time*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*

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TELEVISION

31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*
M **Movie:** *Girls Just Want to Have Fun*
S *The Ugly Duckling*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
9 *Treasure Mall*
13 *Mister Rogers*
H *Seabert*
S **Movie:** *Dusty*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Alexander the Great* (1956). Richard Burton.
9 *The Jetsons*
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*
H *Survival Series*

9:30 a.m.
9 *Bugs and Daffy*
11 *Puttin' On the Hits*
21 *Reading Rainbow*
M **Movie:** *Three Amigos!*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
H **Movie:** *Indiana Jones and the Temple of Doom*
S **Movie:** *Harry and Son*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Over 17 Not Admitted*
11 *Love Boat*
13 *Owl/TV*
21 *Inside Albany*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
5 Wrestling
7 *News Conference*
9 *Knightrider*
13 *Wild America*
21 *Washington Week*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
11 *At the Movies*
13 *Degrassi Junior High*
21 *Wall $treet Week*
M **Movie:** *Dirty Dancing*

NOON
2 *The People*
5 **Movie:** *Davy Crockett and the River Pirates*
9 *Greatest American Hero*
11 **Movie:** *Days of Thrills and Laughter* (1961). A compilation of silent film comedians including Charlie Chaplin, Ben Turpin, and Fatty Arbuckle.
13 *Washington Week*
21 *Adam Smith*
H *Countdown to Tyson-Spinks*
S **Movie:** *Desk Set*

12:30
2 *Guinness Records*
4 *Essence*
7 *Business World*
13 *Inside Albany*
21 *Wild America*

12:45
H **Movie:** *The Mission*

1:00
2 *Sunday Special.* Tentative schedule consisting of **Basketball:** NBA Finals Game, **Golf:** Westchester Classic (concludes at 6 p.m., approx.)
4 *Countdown to '88*
5 **Movie:** *The Stratton Story* (1949). James Stewart, June Allyson.
7 *Like It Is*
9 *This Week in Baseball*
13 *An Ocean Apart*
21 *Nature*

1:30
4 *Road to Seoul*
9 **Baseball:** Mets vs. Montreal (concludes at 5, approx.)
M **Movie:** *All About Eve*

2:00
4 **Special:** *Sundown Swim to Seoul*
7 **Golf:** Mazda Senior Tournament
11 **Movie:** *Who's Minding the Store* (1963). Jerry Lewis.
13 *American Playhouse: House of Blue Leaves.* Swoosie Kurtz stars in John Guare's award–winning play; Kurtz won the Tony Award for her marvelous performance.
21 *Masterpiece Theatre: Lord Mountbatten*
31 *Window On World TV*
S **Movie:** *Legend*

3:00
4 *Ringside Boxing*
5 **Movie:** *The Klansman* (1974). Richard Burton.
21 *The Collectors*
H *History of Tennis*

3:30
21 *Madeleine Cooks*
31 *Washington Week*
S **Movie:** *Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean*

4:00
4 *Sportsworld*
7 **Golf:** U.S. Open Preview
11 **Movie:** *Hooper* (1978). Burt Reynolds.
13 *Moyers: Joseph Campbell*
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
H **Movie:** *Superman IV*
M **Movie:** *The Ghost and Mrs. Muir*

4:30
7 *Professional Boxing*
21 *Frugal Gourmet*
31 *World Chronicle*

5:00
5 **Movie:** *The Fan* (1981). Lauren Bacall.
9 *Hawaii Five-O*
13 *Currents*
21 *Nova*
31 *This Week in Israel*

5:30
13 *Metroline*
H **Movie:** *Police Academy 4*
S **Movie:** *A Piece of the Action*

6:00
2 4 7 News
9 *Best of National Geographic*
11 **Movie:** *Marie: A True Story* (1985). Sissy Spacek.
13 *Victory Garden*
21 *Adventure*
31 *Images/Imagenes*

6:30
2 4 7 News
13 *This Old House*
31 *Another View*
M **Movie:** *Just Another Missing Kid*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *Hostage Flight* (1985). Ned Beatty.
13 *Survival Special*
21 *Louisiana Cookin'*
31 *Silk Screens*

7:15
H **Movie:** *Blind Date*

7:30
21 *House For All Seasons*
31 *Faces of Japan*
M **Movie:** *Girls Just Want to Have Fun*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 *MacGyver*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Documentary Is*
N **Movie:** *Latino*
S **Movie:** *The Color of Money*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *Secret Sunday* (1986). James Farentino.
4 **Movie:** *Evergreen* (1985). Part I of III. Leslie Anne Warren. A beautiful Jewish woman arrives in turn-of-the-century America and works as a maid for a wealthy family.
5 *Garry Shandling*
7 **Movie:** *Starcrossed* (1985). Belinda Bauer.
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: The Last Place on Earth*
21 *The Great TV Auction*
31 *Australian Movie of the Week*
H **Movie:** *Hoosiers*
M **Movie:** *Dirty Dancing*

9:30
5 *Duet*

10:00
5 *Tracey Ullman Show*
9 11 News
13 *Yes, Minister*
N **Movie:** *My Beautiful Laundrette*
S **Movie:** *Harry and Son*

10:30
5 *Current Affair Extra*
9 *Benny Hill*
11 *Carson's Classics*
13 *Good Neighbors*
31 **Movie:** *The Stranger* (1946). Orson Welles.

11:00
2 4 5 7 News
9 *Entertainment This Week*
11 *Cheers*
13 *New Television*
H *Comedy Hour*
M **Movie:** *Hollywood Shuffle*

11:30
2 News
5 *Sports Extra*
11 *The Honeymooners*

11:45
2 7 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *The Man* (1972). James Earl Jones.
9 *Dallas*
11 *Star Trek*
13 *Great Performances: You Can't Take It With You*
21 *Mystery!: Brat Farrar*
N **Movie:** *The Decline of the American Empire*
S **Movie:** *The Barbarians*

12:10 a.m.
H **Movie:** *Clinton and Nadine*

12:30 a.m.
4 *Heroes*
M **Movie:** *The Postman Always Rings Twice*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Bob Uecker's Sports Show*
5 *Naked City*
9 *Dallas*
11 *Financial Freedom*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
S **Movie:** *Lookin' to Get Out*

1:55 a.m.
7 **Movie:** *The Triangle Factory Fire* (1979). Tom Bosley.

2:00 a.m.
2 11 News
5 *Larry Jones*
9 *Home Shopping Overnight*
H **Movie:** *Heartbreak Ridge*

2:30 a.m.
4 *Postively Black*
5 *Mission Impossible*
11 *At the Movies*
13 *Jacob Bronowski*
M **Movie:** *The Last Detail*

3:00 a.m.
4 *First Estate*
11 **Movie:** *Portrait of a Stripper* (1979). Leslie Ann Warren.

3:15 a.m.
S **Movie:** *Vanessa*

3:30 a.m.
5 *East Side Kids*

3:50 a.m.
7 **Movie:** *Shame, Shame on the Bixby Boys* (1979). Monte Markham.

4:15 a.m.
H **Movie:** *Burglar*

4:20 a.m.
M *Eros America*

4:30 a.m.
5 *I Love Lucy*

4:35 a.m.
S **Movie:** *A Piece of the Action*

4:50 a.m.
M **Movie:** *At Close Range*

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue: $27.00 per line, per issue, flat rate.** Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

New Lux Bldg—24 hr drmn, 1BR, furn, mod/deco built-in, mirrors, the works, hi vus, hlth club/pool, $1900. 212-496-6975

14th St East **Zeckendorf Towers**
New, sunny, 1 BR, hi flr w/ vu's, health club, pool incl, $1750. 212-522-3833 9-5pm

50's East · Great loc—No fee, 1 BR, furn/unfurn, A/C, 24-hr drmn, lux bldg, extra closets, $1225. Weekdays 203-255-8900

SUBLET

Greenwich Village—Lrg 2BR, 2 bth, 14ft ceilings, 2200 sq ft, expansive closets, dec furn, 24 hr drmn bldg, 1-2 yr sublet. Avail 7/1, no fee $2,800/mo. 212-645-1749

SUBLET WANTED

Responsible Palm Beach Art Dealer—Seeks apt/loft to sublet from Sept 10-Nov 10, pref Soho, reply immed. 407-659-1711

COOPERATIVE/CONDO
Manhattan

Tudor City—Newly decorated, 16th flr, 1 BR co-op w/hardwood flrs, overlkng East Riv. Asking $145,000. Owner - W. Brown 212-687-9394, day - or 203-481-6220, eve.

48th St **Bet 1st & 2nd Aves**
100 U.N. PLAZA
Elegant 1 BR on hi floor w/brand new-modern kit, whirlpool bath, 2 balconies & beautiful East River view.
Richard Zirinsky Jr **212-751-4620**
Brokers Invited

Magnificant Townhouse Apt—Off Gramercy. Hi ceil, 2 BR, **closets**, mrble flrs, balcony, garden, jacuzzi, new kit & bth. $375,000. Must sell! 718-748-9500.

Bleeker St—Lrg, quiet, sunny duplex Co-op. Ideal for live/work or family. $280K or best offer. 212-977-4470 wkdys aft 9:30 am.

Trump Parc—CPS 1 BR, 1 bth, 20th flr, vu of 58th & 6th, low tax & mnt. $387,500. Pvt sale. Mr. Vaccaro. 914-428-0505.

HOUSE
Nassau-Suffolk

Nassau Cnty, Long Beach Island
51 mins to NYC walk to RR, beach, shops. 3 BR, 2 bth, Ranch. Mint cond in & out $229,000. Owner 516-431-0955

PORT WASHINGTON SANDS POINT
33 mins to Midtown. Call for Free Insider's Guide/Brochure to area. Victorian, Colonial, Contemporary, Traditional. Name it, we'll show it to you. Prices from $200,000 to $5,000,000. Appealing Village Colonial, country charm, new kit, deck, $280,000.
Harbour Town Realty
1-800-562-3377 or 516-883-0990

Sylvan Retreat...

Tucked away on 1 1/2 acres of blueberries - a thoughtfully designed vacation home. Solar, greenhouse, pond, 3 bedrooms, 2 baths, fireplace, garage/studio and no heating bills! $295,000
For a Cottage or a Castle
Rentals or Sales
Talk to
Tina S. Fredericks Realty
East Hampton, N.Y. 516-324-4418

HOUSE
Connecticut

Blackrock/Fairfield CT—Beaut beachfrnt townhse, 2 BR, 1 1/2 bth, LR w/din area, den, lrg kit, laundry, 2 terr ovrlkng LI Sound, pool, public tennis. 1 1/4 hr NYC. $269,000. 212-439-6961, rental available.

HOUSE
Westchester

Pelham Pelham Manor 29 MIN NYC
1870 VINTAGE
Vict wraparound porch, short, short walk to N.Y.A.C, 8 rms, lg summer rm, over 1/2 acre, oversize 2-car gar, estate area, charming $410,000
ANN DE SANTIS, REALTOR
4550 Boston Post Rd 914-738-1360

HOUSEBOAT

Luxurious Houseboat—On the Hudson. Live in peace & serenity in NYC. Wonderful sunset views. $65,000. 201-461-6918

COUNTRY PROPERTY
For Sale/Rent

A GEM ON 8 PRIV ACS
QUIET PRESERVE! WATER, NATURE, HOME Astride a Plateau, Immac, No Worry, Sun Drenched 3 Bdr, 2 B Home, Great Rm w Stone Wall Fpl. **PLUS** Overlk Your Spring Fed Swim Pond! $225,000!
VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $260,000. Also avail 1.84 acres with private dock. $155,000. Owner 212-644-3010.

COUNTRY PROPERTY
For Sale/Rent

PRINCE EDWARD ISLAND -- CANADA
PRIVATE 600-ACRE ISLAND COMMUNITY
46 PRIME 4 TO 15-ACRE MINI-ESTATE PARCELS
PRICED - $75,000 TO $125,000. U.S. PER SITE

This NEVER before offered property is a MUST TO SEE. Where else can you purchase PRIME saltwater front property at these prices, ESPECIALLY when accompanied by fertile soils, spectacular beaches, fantastic views and the warmest waters north of the Carolinas?

Nestled approximately 3 to 5 minutes, by boat, off of the coast of Prince Edward Island, this fully approved project was once an active farming & fishing community, complete with lobster packing plants, post office & school for the more than 20 families who once called the Island home.

The lots range from 4 to 15 acres & come complete with 275 to 1000 ft of direct shorefront. Should you decide upon one of the many Bayfront lots, for their safe & protected waters or the more dramatic frontage of the open Gulf, ALL can only be considered as SPECTACULAR. The majority of Island is nicely wooded with spruce, fir & assorted hardwoods, affording the maximum in privacy.

Transportation to the Island will be supplied by private launch which will operate between the private mainland and Island docks. Land transportation will be limited to such vehicles as golf carts & minibikes. ABSOLUTELY NO AUTOMOBILES will be allowed in order to protect the Island's natural setting. Electricity & telephone service will be supplied.

TERMS: ALL LOTS MAY BE PURCHASED WITH 10% DOWN;
BALANCE OVER 10 YRS AT 11% INTEREST.

SOLOMON INC.
P.O. Box 1497, SUMMERSIDE, PRINCE EDWARD ISLAND, CANADA C1N 4K4
PHONE: 902-436-7236 or wkends 902-436-8046. FAX: 902-886-2049

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 1000 ft ocean front & 100 acres, with rolling surf & S.W exposure bet Halifax & Yarmouth. $110,000. Owner financed. Brad 718-358-1658.

OCEAN FRONT
Unusual Prince Edward Island - Canada's undiscovered gem - 2 acres prime waterfront properties offering beach, woods, clearings, warm salt water, fertile soils and fantastic views. Priced at $30,000 US, makes Prince Edward Island one of the best waterfront investments in the Northeast. Private financing with 10% down; balance 10 years at 11% interest or $368.20 monthly. **ALSO** 1 acre water view with deeded access, priced at $12,000 to $18,000 US with private financing.
PHONE 902-436-7236

VACATION HOME
For Sale

Pocono Resort—Golf, tennis & so on. Mod lakefront home. 201-391-8051

MORTGAGE SERVICE

The Last Mortgage Call You'll Make
Free Consultation **212-944-5005**
Residential & Commercial Property
SFS Management Co, L.P.
Licensed Mtg Bkr-NYS Banking Dept

SUMMER PLACES

SEASONAL RENTAL

Fire Island, Ocean Beach. Jerry's Rooms & Effcy Apts. The beach...The sun...The fun. Daily & weekly rentals. **516-583-8870.**

Idyllic Hideaway—On 7 isolated acres next to stream. 60 miles from Manhattan & Dutchess Co. July 1- Oct 31. $3500. Perfect for writer. 212-353-4167 weekdays

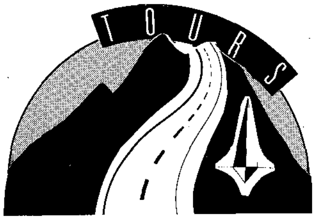
Montauk At Ocean—Lg contemporary, spa, Bi-wkly. 516-269-6177, 516-668-5355.

Nantucket—Prime summer rentals still available. Starting at $1,000/wk. Open 7 days. The Maury People. 617-228-6853.

Poconos—Buck Hill Falls, 6 BR, 3 bth, Castle-like, golf, tennis, pool, kids camp, seasonal/monthly. 407-694-0400

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



TOUR AND TRIP

Club Med—Call us last for the lowest prices to Club Med & other all-inclusive resorts. Le Beach Club. 1-800-367-7529

THE SINGLE ADVANTAGE

Share the fun & excitement
Share a room or cabin
Meet new people
Make new friends

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CARIBBEAN * MEXICO
SCANDINAVIA * ALASKA
EUROPE LEISURELY
PORTUGAL/SPAIN
GREECE * ITALY
ALPINE VISTAS

Tell your travel agent to call:
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800-223-6490

For FREE brochure, send this ad to
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New York, N.Y. 10022

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address

city, state, zip T3

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COSTA RICA
Affordable Vacation • All Ages • All Year
Very Small Classes • Sightseeing
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HORSEBACK RIDING
Lessons on over 200 miles of country trails. Call Hawkeye Farms. **914-472-1656.**

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Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

AIRLINE

Cheap Vacations—Fly courier, save up to 75%-major airlines. L.A., Mex City, San Juan, Athens, Bermuda, B. Aires, Sydney. Europe &...more! 212-431-1616 12-5pm.

Fly As A Courier—Low fare, sched airlines. Athens, Sydney, London, Hong Kong, more. Resv, info: 212-490-0279, 9-5.

JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, anytime.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $440. Paris $490. All rnd trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

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ROLLS ROYCE CRUISES
AT VOLKSWAGEN PRICES!
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CRUISEMASTERS®
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Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

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Destination Adventure—Crewed Sailing Yacht. LI, Conn & R.I. ports. 516-589-8479

LEARN TO SAIL
OR BETTER YOUR SKILLS
Steve Colgate's Offshore Sailing School combines accredited courses with an unforgettable vacation. Cape Cod, Florida, the Caribbean. In NYC at South Street Seaport Museum or City Island. Certification. Grad sailing club. Brochures: **212-885-3200. Outside NY: 800-221-4326.**

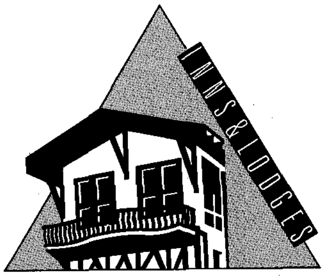
Travel Advertisers—NEW YORK's TRAVEL section reaches 1.6 million readers. 212-971-3155. Source:'87 SMRB.

BED & BREAKFAST New Jersey

Cape May: Colvmns—Vict B&B on ocean Mid-wk disc, gourmet bkfst. 609-884-2228

INNS AND LODGES ME, VT, NH, CT, RI

THE HAWK INN, VERMONT
Four Star. Four Diamond Award-winning resort. Superb dining, spa, horses, boating, set in Vermont natural beauty.
Call 1-800-451-4109 or 1-802-672-3811.



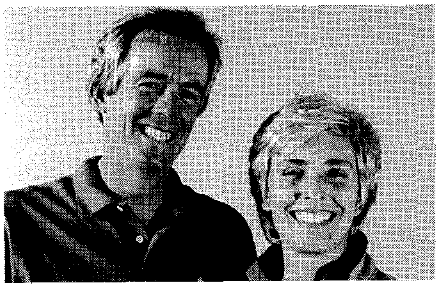
INNS AND LODGES New York

De Bruce Country Inn—On the Willowemoc, magnificent setting within the Catskill forest, only 100 miles from NYC. Wknd: 2 w/dinner from $120/nite. Cozy fplc lounge, great food. 914-439-3900

Huff House—Small, secluded mountain resort. Gracious hospitality, golf, tennis, heated pool, excellent food & wine list. RD 2, Roscoe, NY 12776. 607-498-9953

The Village Latch Inn - Southampton
Elegant 37rm, 5acre resort-hotel. Great loc. Plus — rent your own mansion for celebrations & corp outings. **516/283-2160.**

TRAVEL SECTION
Look for **SKI TRIPS, SKI INNS & LODGES, SKI B & B'S, GETAWAYS, and CROSS COUNTRY, also SKI CLOTHING and EQUIPMENT**
Call Diane Woodstock at 212-971-3155



Stephen and Doris Colgate

Has 20 years gone by so fast? It seems like only yesterday that we took a one inch ad in NEW YORK Magazine's very first issue. When the ad hit the stands our phone started ringing off the hook. I'll never forget the response!

Thank you, NEW YORK, for putting wind in our "sales."

Offshore Sailing School

NEW YORK TRAVEL. World-class travelers' departure point.

Continued on next page.

TRAVEL

Continued from previous page.

RESORT
Massachusetts

Foxhollow Wellness Spa—Berkshires. Preview finest new spa, min from Tanglewood. 240 acres, pool, lake, hiking, horses, yoga, massage, aerobics, natural gourmet food. 2-7 day MAP rates start 7/1. Rt7, NM, Lenox, MA 01240. 413-637-2000.

RESORT
New York

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the JERONIMO FAMILY. 33 rooms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 per person. 3 superb meals included. Weekly efficiencies available. Walker Valley, NY **914-733-5652.** VI/MC.

MONTAUK... Spacious grounds. Nature trails. Gorgeous sunsets over the water. HEATED Pool. Tennis. Easy access beach, golf (Rob't Trent), Fishing. Shops. Color/cable TV, air-cond all Rms. FREE MOVIES. SPECIAL fr $59 for TWO incls Full Breakfast. **SHEPHERDS NECK INN Montauk, NY 11954. 1-516-668-2105.**

Travel Advertisers—NEW YORK's TRAVEL section reaches 1.6 million readers. 212-971-3155. Source:'87 SMRB.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Fire Isl., Ocean Beach Inn—Restaurant. 20 lux units w/priv bth, heat/ac, color TV, phone. Beach, watersports & exciting nightlife. Days, wk & pkge rates. Broch, info or resv. **1-800-44-OCEAN**

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. Color TV. Tennis. Spring mid-wk 4day/3 nites $79. Shelter Island, NY 11965. 516-749-2001.

VILLA/CONDO/APTS
New York

Enjoy—An ideal SUMMER & WINTER playground within the Catskill Mts, at a 3 BR, 2bth brick highranch on 5 acres of country club, park-like setting, priv 1 acre lake for boating, swimming, & fishing. **914-832-6203 or PO Box 620, NY 12594**

VILLA/CONDO/APTS
Rockies & The West

Malibu Beach Hse—Wknd getaway on your own priv beach! Spectac views, finely furn 1BR, plus guest bed, kitc, computer-equip office, Lrg deck. $500-2 nites. $600-3 nites. **Ownr, Bill Kay 818-990-1255 m-f 9-5**

VILLA/CONDO/APTS
Mexico

Puerto Vallarta—Romantic hillside villas & condos, sweeping vus, bch & ocean. 2-3 BR, priv pools, staff. Broch: 203-333-9281.

ACAPULCO ON THE BEACH
Beauty & luxury. 1-4 couples. 5 servants, chauffeured van, pool, jacuzzi, 4BR & studio/bar. From $195/day. **607-797-7793.**

VILLA/CONDO/APTS
The Islands

St. Maarten—Oyster Pond villa, fab 3BR, great vu, pool, maid, walk beach, tennis & yacht club. Ownr 919-383-6606/383-8255

VILLA/CONDO/APTS
London

HOTEL
London

STANHILL COURT **Country Hotel**
Genuine Victorian Mansion, family run. Rms $70 plus. Car rental. 45 mins central London, 12 min Gatwick Airport free bus. Bookings, info: **011 44 293 862166.**

London Accomodations—Furn homes/apts. Rosamond Rose 011-44-1-603-2704

RESORT
The Islands

Bahamas Vacation Hideaway

Valentine's Yacht Club & Inn. Tropical island resort on unspoiled Harbour Island, Bahamas. Charming guest accommodations, marina, Dive Center, restaurant, inside and outside bars, tennis, near beautiful beach. 5 minutes from North Eleuthera airport. Valentine's, Harbour Island, Box One D, Bahamas. (809) 333-2142, (809) 333-2080 or (305) 491-1010.

Valentine's
YACHT CLUB & INN

Make Tracks—Look for Ski Rentals, and Equipment in NEW YORK'S weekly TRAVEL section. Call 212-971-3155.

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Professional Make-Up Lesson—In the privacy of your home. Call 212-979-0925.

ELECTROLYSIS BY CARMEN
IB Probe · Most Advanced Equip. & Technique
WHY PAY MORE?
Free Consultation $40 per hour
344 E. 63rd St. (suite 8D)
212-421-5033

Electronic Facial Toning—Look years younger. I. Ankner Assoc. 212-988-9685.

START YOUR SUMMER TAN...NOW!
SCA-WOLFF SYSTEM SUN CENTER
Free Trial. 202 E. 83rd St. 212-517-5700

Electrolysis-IB Probe, Facials, Waxing.
Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W. 57 St. **212-757-6585.**

Renting Your House?—Ad rates: $27 a line - 1 week, $26.50 - 4 weeks, $25.75 - 7 weeks. 2-line min. 212-971-3155

Digital Pedometer For Joggers/Walkers.
Light, compact, fits waistband/belt. Adjusts to length of stride. Accurately registers distance walked/run. **$14.95 & $2.40 shipping/handling to: Mcleod Assoc. 307 W.79th St. NY,NY 10024.**

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

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THE EAR DOCTORS EARPLUGS!
Silicone comfort for sleeping or swimming. Moldable! Guaranteed! SNORE PROOF! WATER PROOF! At all drug stores and sports shops! Call your pharmacist.

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Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

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Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

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Experienced Acupuncturist/Internist—Ling Sun Chu, MD 107 E. 73rd, 472-3000.

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Outpatient, painless treatment using laser technology.
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BUY DIRECT
From Nation's Leading Designers Of Health Clubs
- Most Major Brands
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- Visa, Mastercharge, American Express

CALL 1-800-621-8161

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Gives you the most personalized, professional & effective workouts at your home or office, throughout Metropolitan area. Call for brochure **212-245-6708.**

Tai Chi Chuan—(212) 581-6470, (718) 380-4335. Bob Altheim. Free intro.

Toning Table Exercise, Body Wraps—*Lose inches - 204 E.84th St. 212-439-9800*

Tennis Everyone!
TENNIS LESSONS IN CENTRAL PARK
-NO PERMIT NEEDED-
Eve Ellis' CENTRAL PARK SPORTS
289-3133

Continued on next page.

HEALTH AND FITNESS

Continued from previous page.

WEIGHT CONTROL

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

AN INNOVATIVE APPROACH TO WEIGHT LOSS
INNER CIRCLE
Groups are now forming
Call today for reservation information
1-800-622-2999
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Discover Le Patch!—Weight Loss Consultation. Dreyfus Associates 212-226-7027

LOSE UP TO
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IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
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Lose 3-5 lbs. Per Week
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Free Consultation **212-628-3113**

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Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
MANHATTAN DIET CLINIC
212-245-5940 5th fl. Rm.520
Westchester Diet Clinic. 914-969-8200

DiET-FAST® DIFFERENCE
Weekly Individual Medical, Nutritional & Behavioral Counseling. No-blender shakes, delicious puddings, chewy cookies, planned food menus. Take this portable diet wherever you go! E. 63 St. & Suburban offices. Brochure.
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Now Available! Delicious Low Salt, Low Fat, Low Cholesterol Frozen Gourmet Microwaveable Entrees!

NEW BULIMIA DRUG HELPS 90%
Stop binging with NO weight gain.
PhD. specialist. **212-505-9898**

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
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If Total Fast Didn't Work For You... Try Medifast®, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement.
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212-686-3131

Lose 10 lbs or MORE!
Elegant • Supportive • Total Fitness Program
"Among the Nation's Top Ten New Spas." —SHAPE Magazine
Deerfield Manor
RD 1 (90 min. NYC)
E. Stroudsburg, Pa. 18301 717-223-0160

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program, 212-752-8377**

Weight Loss Guarantee - Naturally.
If You Have The Courage To Do So.
Psychiatrist, MD. **718-793-8466**

LOSE WEIGHT FAST
Up to 10-20 lbs. in One Week
- Choice of supervised fasting-juice regimen-low cal vegetarian.
- Excellent educational program.
- Expert nutritional guidance.
- The ORIGINAL Health Retreat, in business 30 years.

Write For Full Color Brochure
PAWLING HEALTH MANOR
Box 401, Hyde Park, N.Y. 12538 (914) 889-4141

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

MEDIFAST® SUMMER SPECIAL
Save $100, 4 week total fasting program, medically supervised, ind. nutritional counseling, average weight loss 12-20 lbs.
RENAISSANCE MEDICAL GROUP
Call 212-686-3131 for details. May be insur. reimbursable. Valid through July 4.

Noted Weight Therapist—Tired of liquid fasts & other extreme diets only to regain more? Free consultation. 212-308-5891.

Call Mike Fazio or Ray Alvin for
New York's HEALTH AND FITNESS
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ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equals 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Michael Fazio, Raymond Alvin or Mads Buck for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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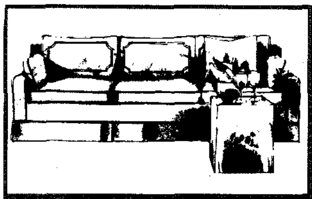

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NEW!
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Tired Of Tall Blonds?—How about a very pretty, petite brunette! - 36, a successful professional who's slim, romantic, lots of fun. Seeking Jewish exec who's handsome, sensitive, honest with a fantastic sense of humor. Note/photo please. NYM T384.

Tall, Handsome Male—27, athletic, humorous, sincere, business owner. Seeks attractive woman, 20-30, with similar qualities, for substantial relationship. Nonsmoker. Photo please. NYM T387

Attractive, Brown-Eyed Blond—Manhattanite, Christian, 31, 5'7", account executive. Enjoys beaches, health club and outdoor sports. Seeks handsome professional man, 30-42. Photo a must for reply. NYM E360

Internationally Famous Exec—6'2", young male, 50, financially secure, semi-retired, romantic, based in NY/FL/CA and the world, ready to enjoy life with special lady who is gorgeous inside and out. Sense of humor, warmth, honesty and class a must. A great story goes with this first-time ad. Photo/note. NYM K853

Multimillionaire, Mature, Athletic—Handsome, Christian male Wall Streeter (but warm and humorous). Seeks beautiful, 20's-30's, spirited female with model looks for enjoyable relationship. Placing ad seems dumb but one great response would do it. If you fit, please reply. Photo essential. NYM B033

Are You A Refined—Tall, over 5'10" gentleman, over 48, professionally active, (not retired), who would appreciate a woman who is: capable of handling any social/business situation, formally educated, from a socially prominent background, traditional values, elegant appearance and financially stable? If you also possess most of these attributes, then please let me know who you are. Note/phone. NYM B330

Wanted:—Ravishing, tall North Jersey gal with a desire for a one-to-one relationship with a tall, earthy guy. Reward: an ex-model who's a pleasant blend of teddy bear, devil and wouldn't hurt a fly: 32, 6'2", 220 lbs, self-employed since age 14. Love Mom, travel, boating, animals, Harleys and doing the dishes. I would enjoy your letter and photo. NJ residents preferred. Thank you! NYM E364

Need An Opening Line—I guess that was it. Unreligious Jewish man looking for something special even though I don't know exactly what that is. I'm 30, tall, cute by day, handsome by night, athletic, play great one-on-one, successful with lots of ambition and very funny...I laugh at my jokes - they must be funny. I think? Looking for beautiful or pretty or extremely cute, 20's to 30's woman who's independent, in good shape and good frame of mind. So, if you're athletic, enjoy good and bad movies, Bugs Bunny, Sundays and going a bit crazy once in a while and have refused to settle, send note/phone and photo please. NYM E355

Slightly Imperfect—Otherwise terrific, funny, educated, good-looking man, 39. Seeks similar, intelligent, educated woman. Please be a Democrat, nonsmoker, and own a pair of walking shoes. POB 6282, NYC 10163

Back To Basics—Highly literate, ethical, New York-born Filipino-American gentleman. Would like to meet attractive yet unpretentious Anglo-American woman under 35 for lifelong partnership. I'm 37, 5'7", a genuinely attractive nonsmoker. Letter/photo appreciated. NYM T396

High On Life—You: male, 39-59, serious and successful but with a zest for life. Enjoy music, theater, travel. Have it all but that special lady to add balance. Me: beautiful, slender, affectionate, sensual, unencumbered, well-educated with career. Early 40's. Seeks both joie de vivre and meaning in life. NYM G574

Sensuous, Attractive—Open-minded, professional, single Jewish female, 32, with zest for living, seeks male counterpart, 30-42. Photo/note/phone. NYM K878

Attractive, Jewish—Divorced professional woman, 57, wants to meet cerebral, established gentleman. NYM T399

Former High Fashion Model—Now successful business owner, residing in Greenwich, CT. Would like to meet a man, same age or younger, who is an equal to this 46-year-old, gorgeous, accomplished dynamo. Nonsmoker. No reply without photo/phone. NYM G581

Clinical Psychologist—Warm, successful, attractive, in-shape male, 39. Seeks very attractive, warm, well-educated, high-level-professional woman under 34. Photo appreciated. NYM T402

Handsome, Warm, Sincere, Honest—Male, 29, 5'10", 180 lbs, successful, self-employed, nonsmoker, nondrinker. Enjoys running, outdoors, traveling, movies and dining. Wishes to meet young, healthy attractive woman, 22-30 - must be intelligent and have positive outlook on life. Please include note/photo/phone. NYM T400

First Ad—Feminine, lovely looks, class, brains. Easy to be with. Seeks charming, elegant, 50 plus man, equal in tender loving care/integrity. Photo helps. NYM B022

Is This The Way?—Do people really meet like this? I asked the same questions and the answer is Yes! It worked for my friends so here goes. I am a successful businessman, 31, Jewish, 5'10", blue eyes with a passion for hugging, concerts, sporting events, theater, dining in or out and dancing. I desire an intelligent, witty lady, 22-32, nonsmoker, for friendship, romance and possibly a lasting relationship. NY/NJ. Note/phone. NYM K857

Attractive Oriental Lady—Sophisticated professional, 30's, seeks to meet a man with the same qualities, sincere and with appreciation of eastern culture. Please send note/bio/photo. NYM D025

Pretty, Petite Psychiatrist—Caring, vivacious, foreign-born Manhattanite. Loves walking, music, travel, art. Seeks lively Jewish man, 50's. NYM D023

Energetic, Fun-Loving—Pretty, green eyed, slim Jewish female (27, 5'7"). Looking for that special guy with whom to spend long summer evenings, cool autumn days, forested winter nights and joyous spring noons. If you're silly as well as cerebral, I'd like to meet you. Note/phone, photo a plus. NYM K851

Don't You Want Somebody To Love?—Very special, slim blond, 5'5", Jewish, attractive, eccentric, eclectic woman, 38, artsy, outdoorsy, adventuresome. Loves travel, boating and cooking. Wants handsome, loving, healthy, successful male, 30-45, 5'8" plus. I'm going to find somebody to love. Note/photo. NYM K852

I'm A Real Woman - Not An Illusion—Delightful, pretty, green-eyed brunette, highly intelligent, soft, gentle, spontaneous, with class and sass and a love of life. Looking for similar man, honest, fun, successful, interested in a serious relationship. Please also be Jewish, age 45-58. Photo. Thank you. NYM G546

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Feminine, Witty—Professional woman, 33, seeks best friend. Very attractive, slim, 5'6", brunette, never married. Seeks a caring, Christian professional/businessman, nonsmoker, with humor and class, who is family-oriented, to share life together. Letter/phone/photo. NYM E370

Lovely Hispanic Female—25, 5'5", 110, educated Brooklynite, works on Wall Street. Seeking a traditional male, 25-32, 5'9" plus, interested in the Mets, "The 400 Blows" and U2. NYM E357

Exciting Entrepreneur—Attractive, successful, interesting, very humorous, white Jewish male. Seeks an attractive, bright, caring, intelligent, good sense of humor, good figure, sensual, caring woman, 28-35. Must send photo/phone number. NYM B089

Very Attractive Polish Lady—30's, university graduate, incurable romantic, seeks truly old-fashioned, highly educated, upscale gentleman destined to share beauty and adventure of life with me. Polish/European background a plus but not a must. Note/phone. NYM E358

Blond—Educated ex-stewardess, 42, loves dancing, seeks sincere male. NYM G544

Greek-American Professional—30, 6', 170 lbs. Seeks slim, personable lady, 22-34, family-oriented, with old-fashioned values. Bio/photo. NYM E379

Disgruntled Corporate Lawyer—44, curly-haired, with interests in movies, theater, books, squash and staying at home, seeks intelligent, unpretentious, loving woman. NYM E361

Female Systems Engineer—40, seeks compatible male Operating System for multi-threaded, high-availability relationship. Must support a wacky sense of humor, spirit of adventure and passion for theater. Note. NYM B270

Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM B018

Scotty, Beam Up—An intelligent, naturally attractive female alien to act as co-captain to your tall, handsome, blue-eyed, Jewish captain, 35. She should thrive on honesty, affection and spontaneity. Love boats, animals and the outdoors. Have a spirit of adventure and be "in search of" romance, intimacy and a long-term, symbiotic voyage through the stars. Tell Spock no butts, tribbles or royalty and that photos go first class... Kirk out. NYM B048

The Whole Truth—Orthodox Jewish, divorced doctor, 35, looking for you-know-who for commitment, connection and fun. Nonsmoker, health-oriented, open-minded, two children and wanting more. If you are attractive in mind and body, 23-33, let's talk and exchange photos. NYM B230

Tycoon—Nationally known. Sports, art, antiques, country, travel. Seeks fun, together female, 20's to mid 30's, for lasting relationship. Photo/phone. NYM B319

Very Pretty—Full-figured NJ woman seeks Jewish man in 40's who considers character and a warm, generous nature important attributes for a loving, caring relationship. NYM G547

Attractive Professional—Single white female, 34, seeks attractive professional male with great sense of humor, to share nights out on the town, quiet walks on the beach, Springsteen concerts or whatever. Must be able to hold a conversation using words of more than one syllable. "There's something happenin' somewhere - I just know there is..." Photo/phone. NYM B253

Sensitive, Caring, Handsome—Youthful 36, Christian male. Athletic, 5'10", successful PhD executive. Enjoys outdoors, hiking, skiing, rock/classical music, ballet and museums. Seeks cultured, intelligent, secure, sane, pretty, fit, nonsmoking female - not afraid of commitment. Send recent photo/bio. NYM G545

Resident · Jewish, Athletic, 30—Still seeking a Jewish female resident or medical student for friendship and love. Send a long letter and a photo. NYM G570

Fabulous Looking—Shapely, dark-haired, sensuous Jewish female, financially secure, 30-something. Seeks 6' plus, handsome, sexy man, 35-45, with great outlook on life, who's successful, still knows how to laugh and is happiest when he's in love. Photo/note. NYM B146

The Beauty And The Best—Should be a good combination. European woman, 30, 5'9", independent, attractive, slim, bright, spontaneous, is looking for her male counterpart to create a warm and loving relationship. If you are a well-established, successful professional who enjoys theater, travel, sports, the ocean - and me, it could become the most beautiful, best combination. Note/phone/photo appreciated. NYM G550

Recipe: Blend—A sophisticated and charming redhead with lots of sex-appeal and equal amounts of wit and intelligence (mid 40's), with a single man (40-50) whose ingredients include: warmth, humor, perception, success and the capacity and desire for relatedness. Results - us. Please send photo/bio/note. NYM D028

Loving, Beautiful, Slim Alsatian Lady—Sophisticated interests and taste, cultured, athletic, well-traveled, seeks refined, unattached gentleman, 45-55. NYM B274

Successful Businessman—With wonderful life style, seeks bright, very pretty, slim lady, interested in music, art, yachting, tennis, for long-term relationship. You are a mature, exciting, Jewish nonsmoker, 45-55. Recent photo, please. NYM G548

Successful, Self-Assured, Attractive—Investment banker, never married, looking for long-term relationship with attractive, educated woman, 25-35. I like movies, dining out, walks on the beach and old books. Please respond with picture and note. NYM D029

Successful Businessman—Athletic, outdoorsman, looking to meet a pretty, intelligent, fun-loving Christian woman, 26-34, who likes: to travel, the beach, the mountains and especially likes to share excitement with someone special. Note/phone/photo a must. NYM E363

Handsome MD—26, athletic Manhattanite seeks attractive, spontaneous, sincere, intelligent Jewish female in 20's. NYM G578

Soul Mate Needed—Winsome, warm, caring, full-figured, Rockland Jewish widow, seeks quality gentleman, 48 plus, capable of loving and sharing. NYM G551

Very Pretty, Intelligent, Sincere—Fun-loving, stylish woman; lives in NJ, works in NY. Looking for compatible man, 30-40, who is very caring, sensitive and willing to meet a totally wonderful person. Phone/bio, photo a must. NYM E362

Character, Charm, Clarity and Grace—A professional woman wishes to meet an intelligent, affectionate, reflective man with a sense of humor and career of his own, 40-60. NYM D030

You're An Attractive, Intelligent Man—With a good sense of humor and have either met the right person at the wrong time or the wrong person at the right time. Reset your watch. This very pretty, former model, exec with classic style is bright, blond, blue-eyed, 39, 5'5", 120 lbs, and thinks she can find a needle in a haystack. Note, phone and photo please. NYM B220

A Dream Come True—Be a woman over 35, lean, enjoy sailing, skiing, theater and travel and match my dream for a long-term relationship. Must be CT or Westchester. I am 50ish, affluent, and the most caring man you ever met. Note and photo guarantee reply. NYM T389

Love Is The Antidote—Post-doctoral weary, no less lovely, lean or lively, academic/popularly published writer, playful and caring. Seeks cultured, sexy, sincere man, 43-55, whose already bountiful world needs only me. NYM T390

Blond, Blue-Eyed Beauty—And bright too! 5'7", slender, sensitive, sensuous, witty, well-educated lady. Seeks sincere and secure, professional Jewish gentleman, 49-59, for friendship and more. Note/phone. NYM B324

Limited Edition—38-year-old, attractive, Jewish, divorced, sensitive man is seeking love with a very good-looking, trim, down-to-earth homebody. Divorced okay, kids okay, 25-35 okay, 5'6" or under okay. Phone/note/photo. NYM G552

Outstanding Woman—Seeks man over 45, of unquestionable distinction, wit, attainment, sophistication. NYM K855

Foreign Beauty—Sexy, shapely, kind, passionate, funny, stylish, flexible writer, Jewish, 40's, 5'7". Wants loving, long-term male companion - ethical, worldly, fit, droll, handsome, successful. NYM G554

Funny, Smart, Adorable—Enthusiastic, Jewish and 28ish? Me too. If you're male and interested...note, photo. NYM T391

Dynamic, Good-Looking Professional—Tall, with sensitivity, humor, seeks secure, romantic, upbeat female, 30-50, similar qualities. Photo/note/phone. NYM D032

Vervy, Trim, Leggy—Very attractive, 38ish woman, 5'7". Seeks Renaissance, Jewish, 40's man. Photo!!! NYM K881

Vital Artist/Pharmacist—Young 53, divorced Jewish male, needs soft, slim, beautiful woman, 33-40, to create lovely, laughing family. Photo please. NYM E378

Central NJ—Intelligent, intense, witty and warm professional, 60, tallish teddy bear, looking for an affectionate, attractive, educated, erudite, expressive, extrovert lady who likes Mozart, Monet, holding hands and hugging. Note/photo/phone. NYM E365

Adventurous?—Warm? Intelligent? Funny? Athletic? 30-35? Me too! Meet this single white Jewish female! NYM G553

Wanted: Jewish Cosby—To love sensuous, adorable doctorette, 30's, for lifetime syndicated sitcom series interspersed with poignant episodes. NYM D031

Ready To Settle Down—31, slim, pretty, Jewish (but open to any religion), intelligent, warm, funny, caring, affectionate, NJ professional woman. Seeks intelligent, attractive, affectionate, sincere, sensitive, fun, self-aware man, 30-45, who's ready and willing to build a relationship together with the goal of marriage. Note/phone/photo a must. NYM T384

Publishing Exec—Recently returned from California - 6', athletic, late 40's. Enjoys jazz, theater and travel. Seeks slim, attractive, educated woman, 33-40, to share life's pleasures. Photo. NYM D019

West Side Man—5'11", Jewish, 32, handsome professional. Open to adventure, good sense of humor, interests from A (art) to Z (the zoo). Mature, creative, sensitive - knows what is most important, sharng this city with right woman. Have everything in the world except you! Seeks nteresting, established, confident woman, 25-35, with desire to develop lasting reationship. Nonsmoker, photo/phone. NYM D017

RN, Rubenesque—29, pretty, warm, seeks tall, huggable professional man who is sincere and can amuse me. I enjoy life and would like to make a special man very happy. Note/photo/phone. NYM G556

Charmingly Unsophisticated—Extremely cute, 5'10", green-eyed, lovable, athletic, financially secure, occasionally hysterical, ust-30 Jewish male MBA - looking for warm, nice, very attractive...(repeat) nice woman, 25 plus. Photo/phone/two sentence note - will exchange. NYM D027

Barbara Walters Type—Slim, athletic, sexy, smoker, politically, culturally involved, successful entrepreneur. Seeks terrific, gentile, Bill W. peer, 48-55, for park concerts, Elaine's. Photo/note. NYM B360

Surprise Birthday Present—For attractive, successful woman who seeks man of style and humor, between 35-50 - send birthday wishes with photo/phone. NYM D021

Rolls Royce Owner—Seeks male for relationship, 55-62, to share ultra life style with attractive blond widow, size 8, for fun at country clubs, travel, theater, all in very luxurious surroundings. Please be kind, intelligent, nice-looking, nonsmoker and include note/phone/photo in your response. NYM E354

Natural Beauty—37, athletic, sense of humor, well traveled, enjoys theater, movies, dining and beaches. Wants attractive and successful man, 30-45, to share and live life to its fullest. Send letter/photo/phone. NYM D018

Classy, Very Attractive—Cultured, sophisticated, European woman executive, late 30's, looking for cultured, successful professional seeking those very special qualities in a lady. Bio/photo. NYM G541

This Male Psychologist—Late 50's, Jewish, enjoys city and country pleasures. Seeking something real with attractive woman, mid 40's-mid 50's, warm, well-educated, who knows herself and likes men. Recent photo please. NYM T380

Westchester Female MD—Attractive, divorced. Seeks nice, attractive, accomplished Christian professional, nonsmoker, 50's. Note/phone. NYM T381

Therapist—I am very happy with myself and love my work. Look to share my happiness with a woman, 28-40. If you know the difference between religion and being spiritual, send note/photo. NYM G549

Complete A Class Act—With this successful entrepreneur and enjoy romance, passion and laughter. An attractive woman with warmth, style, will find her needs and mine have equal billing. Living in Hamptons/NY, divorced, 61, truly fit, 5'9" (recent photo a must). NYM T0405

Personal Ad Novice—I am an attractive female, 24, who is full of contradictions; down-to-earth and sophisticated, serious and funny, health-conscious yet a smoker. Seeking a bright and multidimensional man, 25-33, for friendship prior to romance. Note/photo/phone. NYM B366

Smile - It's Contagious—Successful, tall male, Christian, NYC apartment, country house. Believe in friendship, sharing, chemistry and fun. Looking for attractive lady, 36-42, who still believes. Photo a must for reply. NYM T383

Native Mid-Westerner—Naturalized New Yorker, pretty, petite woman, 39, creature of habit, with a passion for writing and travel. Seeks thoughtful man, who likes talk and ice cream. NYM B370

Very Pretty, Divorced—Professional lady, looking for a good relationship with a male counterpart, age 42-52. NYM E356

Exciting Jewish Female—Attractive, nonreligious, educated, caring/fun. Enjoys boating, amusement parks and exercising. Seeks male, 30-39, tall, bright, well-groomed, caring/secure, for a serious relationship. Photo/bio. NYM B372

A Thoughtful Man—Divorced, white professional, 37, 5'10", 150, loves classic literature. Looking for an intelligent, sensitive, introspective woman, 32-40, who has a career and is open to the possibilities of marriage and family. NYM K859

Gay Woman—Attractive, 40, loving, gentle soul, sense of humor; independent professional in the arts. Seeks counterpart in NYC area. Photo/phone. NYM G557

Single White Male—Attractive, prominent MD, Christian, trim, athletic, fun, lives NJ. Seeks someone who has it all in addition to beauty, mature 30-youthful 45, 5'6" plus. Photo. NYM T393

July 4th Fireworks—Is in the offing for this attractive, petite lady, tall in stature, slim, bright, humorous. I want to share the summer exploring relationship with man of all seasons, 48-58, who has a joy for living and a heart for loving. NYM K860

Attractive Blond, European—Former model - is fun-loving, caring, with many interests, romantic, sophisticated, nonsmoker, in her mid 40's and widowed, residence in Palm Beach. Would like to meet a successful gentleman to enjoy Manhattan and each other. Please respond with photo/phone. NYM E366

LI Lady Seeks LI Man—Spectacular blond, early 40's, slim, sensitive and spiritual, seeks sincere, solid professional. Phone/photo appreciated. NYM G559

Warm, Affectionate, Attractive Male—Ivy, PhD, 5'9", 155 lbs, young-looking, 49, nonsmoker. Loves nature, photography, tropical jungles, Kathmandu, museums, bookstores. Seeks compatible woman to share life. NYM K862

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Accounting Executive—Male, 40, intelligent, sensitive, family-oriented, mid-west background. Interested in theater, music, ballet and photography. Seeks to meet an intelligent, cultured woman, 25-40, of comparable interests, for long-term relationship. Nonsmoker. NYM G558

Jewish MD—51, travel, music, art, seeks compatible man, nonsmoker. NYM G562

Looking For That Special Lady—Male, 30's, handsome, adorably different, extremely motivated, successful, funny, educated and athletic. Seeks relationship with zany, professional woman, 26-34, with similiar and/or superior qualities. Photo please. NYM D036

Handsome, Successful, Jewish—Marketing exec, 29. Intelligent, well-built, athletic, sensitive, fun-loving guy, ready for one special lady. Seeks intelligent, attractive, athletic, slim/shapely woman for friendship and romance. Phone/note - will exchange photo. NYM T394

Ali McGraw Look-Alike—Petite, 31, with many interests, seeks professional Jewish male, 30-38, with sense of humor and sense of adventure - who is ready for commitment. Photo appreciated. NYM D035

Are You A Single Jewish Male—28-38, successful, witty, handsome and athletic? If so, this single Jewish female, 30, attractive, professional, sensitive and fun-loving with great sense of humor, wants to know where you've been hiding. Note/photo/phone. NYM G560

Well-Rounded Professional—48, nonsmoker, skis Europe and Western US every year. Enjoys sports, travel, theater, etc. Has season tickets to the Mets, travels to Australia this summer. Seeks caring, attractive, fun-loving single female, 35-42, to share relationship. Letter/photo a must. NYM T395

NJ, Bright, Beautiful Jewish Lady Exec—48, seeking male counterpart for love, fun, friendship and future. NYM G564

Realistic, Upbeat Man—59, nice-looking, 5'6", slim, youthful, not religious. Seek relationship, possibly marriage, with very together, trim, pretty woman. Recent photo, please. NYM G561

Petite Jewish Female—25, has passions for purple, rock and roll, jazz, movies and dancing. Seeks man equally comfortable in tails or jeans. Loves travel and romance and has great sense of humor. NYM D037

Park Avenue Elegance—Pretty, trim, warm. Down-to-earth values. Not looking for a Prince but honest, caring man, 47-65, not afraid to love and be loved, who likes fun, laughter and being with someone special. NYM T0406

Beautiful Woman With Heart—38-year-old Jewish MD, 5'9", shapely, caring. Seeks kind, Jewish professional male, under 45. Photo appreciated. NYM G563

Widow—Jewish Manhattanite, late 50's, attractive, tall, slim, sophisticated. Seeks man to start a new chapter of life with. NYM D038

Handsome DDS—37, trim, secure and a sense of humor. Loves travel, fine dining or sharing the Sunday papers. Seeks Catholic female, 24-31. If you are blond, have model looks and want a guy with everything to give to that special someone, send note/phone. Photo a must. NYM E368

Petite, Attractive—Highly intelligent, clinical social worker, City College alumna, once married to veteran of "the big war". Would like to know a Jewish, gentle man of that era, who is professionally and personally well-grounded. NYM K867

Pretty, Classy—Seeks nice, normal, established, upbeat man, 45-54. NYM K865

Pretty Nassau Widow—50's, slim, 5'5", positive-thinking professional, seeks Christian gentleman, strong in mind, body, spirit. NYM K874

Successful, NJ Jewish Exec—Handsome, 6', tired of the bar scene - am now interested in meeting a mature, honest, caring, beautiful Jewish female, aged 21-27, for eventual marriage. I consider myself a good catch, so if you are a lady who enjoys fishing, please reply with a recent photo (essential). I am ready to be "hooked". NYM T397

Handsome Businessman—And classical pianist, 32, seeks special female. I love reading, working out, the beach, and laughing. Note/photo/phone. NYM T398

Harvard MBA—33, 5'7", sincere, well-rounded with diverse interests. Seeks classy, stylish, nonsmoking Jewish female, professional a must, 26-33, with keen mind, active upbeat personality, who is warm, thoughtful and understanding - and is interested in eventual serious relationship leading to marriage and family. NYM D043

STRICTLY PERSONALS

Complete This Story—Once upon a time, there was a lovely, expressive lawyer, tall, blond and blue-eyed, Jewish, 36, who dreamed of an affectionate, interesting, brainy male professional with capacity for love, deep commitment and partnership. Could it be you? NYM E369

Bright, Blond—Hazel-eyed female attorney seeks mature professional male counterpart, 35-45, to share happy life - tennis, dancing, fun. Photo. NYM G565

Outdoorsy Jewish Woman—Tall, handsome, fit professional, 28, would like long-term relationship. If you desire same... photo/phone. NYM B358.

Wall Street Securities Analyst—Attractive, single Jewish male, 37, 5'6", Ivy-educated. Interested in theater, cinema, athletics (especially running), art, politics, history and travel. Seeking petite Jewish female, 25-35, who possesses intelligence, warmth, sense of humor and is interested in a serious relationship. Photo helpful. NYM K866

Easygoing Guy—Smart, funny, good-looking ex-lawyer, mid 30's, seeks attractive woman, 22-34, with easygoing manner and adventurous spirit. Photo appreciated. NYM K864

Pretty, Classy—Seeks nice, normal, upbeat, established man, 45-54. NYM K865

Attractive Woman Professor/—Psychotherapist, 30, seeks confident, perceptive, outdoors, Jewish man, preferably MD, psychiatrist or JD, 5'10" and up, for fireplaces and future. NYM D041

I Date Not To Date—Warm, pretty, soft and shapely, petite, educated Westchesterite, 40's, seeks happy connection with dynamic Jewish man of quality, 40's-50's, with time for us. NYM G569

A Breath Of Fresh Air—Jewish male MD, 30, handsome, Ivy, warm heart/smile, tennis. Yearns to share life with wonderful woman in 20's. Bio/photo. NYM G572

Pretty, Petite Blond—Head in stars, feet on ground (rooftop apartment to stargaze and garden), fascinated by science, inspired by art, passion for music and open sky. Seeks that handsome and happy guy, 30-40's, with spirit of adventure, to share eclectic interests from foreign affairs to family life. Photo/note. NYM D040

Handsome, Athletic—Jewish university professor and real estate entrepreneur seeks bright, career lady, 27-37, such as an MD, attorney, MBA, etc. I grew up in a family of superachievers and you may have read about me in a popular book by my brother. I write about real estate and also love medical, psychological research. I work in NYC and NJ but will fly a small plane or drive almost anywhere. You will not be disappointed. NYM E380

Bright Beauty Desired—By funny, nice, good-looking ad exec. I'm 32, 5'8", slim and enslaved by my cat. Seeks thin, unconventional woman to love well into next century. Photo/letter please. NYM E372

Wife Material—I'm female, 30's, very pretty, shapely and fun, and I don't complain (much). Write to me - why else are you reading these pages? NYM G573

Real Estate Lawyer—36, enjoys sailing, reading. Seeks Jewish, tall, cute, athletic, intellectual woman. POB 182, NYC 10023

An Uncommon Man—Relaxed, cultured, maverick type, divorced, 5'11", athletic and trim, affluent, world traveler. Seeks tall, shapely, smart attractive woman, 32-42, with sweet personality, nonsmoker. Photo/phone, please. POB 100, Roseland, NJ 07068

Beautiful Brunette—Very successful, looking for single white male, 35-40, tall, successful and handsome, who enjoys the beach, dancing, reading, movies, museums and romantic evenings. NYM G575

Charming, Charismatic Entrepreneur—30, Jewish, very attractive, slim, successful, classy. My passions include travel, romance, theater, cooking and simple pleasures. Seeks dynamic, sensitive, warmhearted male for a lifetime of hugs and happiness. Photo, please. NYM K875

Finders Keepers—Smart, beautiful, Jewish blond, slender, shapely, nearly 30, seeks intelligent Jewish male, nonsmoker, sincere, tall, handsome, athletic, fun, never married, 28-35, to help me lose my single status. NJ/NYC. Photo appreciated. NYM D044

Great Appearance—Even better contents. Outside: trim, handsome male with laughing eyes, 40. Inside: quick mind and even better values. Ivy over-educated, successful publisher/restaurant reviewer, nonsmoker, seeks successful, bright and slightly wicked lady. Photo. NYM G577

Ravishing Female—Yearns for Bartle Bull look-alike. NYM D048

Queens Man—50, 5'8", considered good-looking, likes jazz, books, the beach, taking walks. Seeks attractive female, 38-48, for friendship, companionship, possible relationship. Note/photo/phone. NYM K877

Petite, Shapely, Intelligent—Pretty brunette. Looking to meet handsome, self-confident, independent Jewish adventurer, 33-40. Sense of humor a plus and photo a must. NYM G579

My Fortune Cookie Said—Happiness is not perfect until it is shared. If you are warm, open, 38-48, love music, theater and books and want to share your happiness with a very attractive, slim Jewish woman, who laughs easily and loves chocolate, you may be just what the cookie ordered! NYM K861

Not Your Ordinary Woman—Cute, creative, funny, smart, single white female, 25, 5'3". Seeking single white male, 24-32, with an offbeat sense of humor, personal style and brains. Letter/photo/phone. Will do my best to answer all. NYM T388

Branca To Bangles—Bay to Breakers, Snowbird to Sugarbush, Seventh Seal to Star Wars. Jewish attorney, 35, with diverse and active interests, seeks not necessarily normal female counterpart to share them and more. Note/phone/photo. NYM E359

The Stark Truth—I'm a male, Jewish, who at age 32, acknowledges he may have been too career concentrated. My RX is a slim, articulate, humorous, attractive lady, 23-28, to share arts, talks, walks, workouts. Note/phone/photo. NYM D020

To A Dear Lady—Caring attorney, own firm, NY/NJ writer, lecturer, doer, wants to share life's good things. Seeks sincere, exciting friendship. POB 1801, Englewood Cliffs, NJ 07632

Husband Hunting?—Handsome, cultured academic, 38, white, seeks well-educated, attractive woman. NYM T392

Attractive—Israeli professional woman, seeks Jewish man, 37-45, who loves music and will try my cooking! NYM K858

Piano Man—Singer seeks slender woman who sings and exercises. NYM G555

Needle In Haystack—Tall, handsome gentleman, 32, slim, nonsmoking professional, nonreligious - Jewish. Well-traveled, liked, educated and humored. Seeks to demonstrate to a sweet and attractive - albeit skeptical - woman sharing similar qualities, that there can exist both truth in advertising and a caring man for all seasons. Shine out from the haystack with note/phone/photo. NYM D034

All Points Bulletin—Very attractive, professional, romantic, honest woman, age 26, on the loose in 914 area. Was seen skiing, dancing, on tennis court and Broadway, in pursuit of male (25-30) accomplice. Photo/bio. NYM D022

Pretty, Petite, 25—Sensual, blue-eyed, intelligent Jewish female seeks handsome professional. NYM G543

Eligible Bachelor—Attractive, good sense of humor, MBA, down-to-earth, 37. Seeks attractive, caring, slim, petite woman (nonsmoker), mid 20's to mid 30's, for romance, marriage. Photo/phone/note, appreciated. NYM B373

I'm Genuine—38, NJ dad who loves spontaneity, talk, laughter, travel, outdoors, massage. I work hard, play hard. You are? Response assured. Note/photo/phone. NYM E367

LI Lady—Beautiful, 53, honest, Christian, seeking warm, successful gentleman for love, marriage. NYM K863

Ivory Snow Blond—5'9 1/2", 28, designer/model. Looking for that one special man to have a mutually supportive, caring, affectionate relationship with. Enjoy NYC culture, fitness, film and dancing. Interested in traveling. I am down-to-earth, sensitive and fun-loving. Photo. NYM G566

Pretty, Blue-Eyed MD—27, 5'7", thin, fun, sensitive, seeks down-to-earth, professional, athletic Jewish man to share all seasons. Note/phone/photo. NYM G567

Gotham Entrepreneur—42, 5'10", 175. Likes dining out, dry wit. Seeks very pretty Christian lady, nonsmoker, 30-35. Box 204, 1202 Lexington Ave, NYC 10028.

You're A Short Note Away—From the rich and famous - 25-year-old, award-winning graphic artist, blond, slim, 5', head-turner. Seen on the slopes of Hunter, her sailboat in the sound or at the Best Bets in NYC. NYM G568

Single Male—Sensitive, romantic, slim, athletic, 5'10", young 42, good-looking, an independent spirit. Varied interests. Seeks slim beauty for lasting relationship. Phone/photo. NYM D046

Looking For A Lover—Who will drive me crazy. I am a very handsome and successful Jewish man, 29, with a high energy outlook and a smiling disposition. I'm seeking a happy, spontaneous, athletic woman with a zest for adventure and the desire for a caring relationship. Note/photo, please. NYM K873

Beautiful, Elegant European Lady—Warm, charming, romantic, feminine, refined, 39, seeks upper-class gentleman, secure, successful. Photo. NYM G576

You Make Loving Fun—Sensitive, warm, successful Morristown attorney, good listener. Seeks to share romantic, city and country moments with a spontaneous and adventuresome, slim and attractive, nonsmoking woman, 35-40. Goal: friendship that ignites into long-term commitment. Note/photo/phone. NYM B377.

I Am 53, Brunette, European-Born—Living on the east side. This summer would be an ideal time to meet a fine gentleman who has an interest in pursuing exercising, walks and nutrition for mutual inspiration. NYM T401

Soft And Sophisticated—5'8", slim Christian professional, 35. Very attractive, warm personality and a zest for travel and the arts. Are you a tall, similar man with character and compassion? Letter/phone/photo essential, appreciated. NYM T403

Very Special Woman—30's, 5'5", pretty, sensitive, fun. Seeks successful, attractive gentleman, 35-45, for objective, meaningful relationship. Photo. NYM G580

ANNOUNCEMENT

Day Sails In NYC—Pretty first mate seeks captain. POB 193, NYC 10024.

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IEW YORK MAGAZINE COMPETITION

OMPETITION NUMBER 623

BY MARY ANN MADDEN

Iost Likely to be found in the drawing room: George Plimpton, Mario uatta.

Iost Likely to be found in the locker room: George Plimpton, Pete Rose.

Iost Likely to be found in the library: George Plimpton, Brooke Astor, Iario Buatta.

east Likely to be found in the library: Judith Krantz, Rod McKuen.

Iost Likely to be found under a rock: Geraldo Rivera, Morton Downey Jr.

est Hair: Ted Koppel, Ted Kennedy; Runner-up: Ted Bessell.

utest Couple: Abe Rosenthal, Shirley Lord.

oungest Looking in 20 Years: Dick Clark, Baby M.

ldest Looking in 20 Years: Dane Clark, Baby Rose Marie.

Iost Kiss Marks on his/her mirror: Dan Rather, Mary Hart, Bill Cosby.

ove, our yearbook prophecies. Competitors are invited to nominate one rson for an invented category.

sults of Competition 620, in which you re asked for prequels.

port: Regular, normal, everyday repeats, luding duplications. Many of them (you l, of course, notice) similar to Near sses. And many of them strangely not. vertheless: Going, Going With the Wind. t Street. T: The Terrestrial. Off Broadway nny Rose. Casey in the On-Deck Circle. ivago, B.S. twentysomething. Sweeney *ddler, the Demon Baby of Fleet Street.* The antom of the Piano Bar. I Like Lucy. nce-Regent Kong. Jesus Christ, Lounge t. Resident Alien Kane. The Penultimate hican. Manslaughter, She Thought. Kitten llou. And one title variously explored: nmy and Rosie Place Ads in Personals lumn. Sammy and Rosie Have Dinner. nmy and Rosie See Dr. Ruth. Sammy and sie Explore Alternatives. And so it goes. t first, juju.

st Prizes of two-year subscriptions to ew York" to:

TON PENDING
Gary Hirsch, N.Y.C.

E EARLY BIRDS
Marc Doyle, Burke, Va.

E MAN WHO MISTOOK HIS DATE FOR A HAT
Kathleen Warne, Long Island City, N.Y.

nner-up Prizes of one-year subscriptions "New York" to:

E UNBOURNE IDENTITY
Michael Caren, Moraga, Calif.

THIS AND HEAVEN
Ben Gottlieb, McLean, Va.

EMNITY
Tom Robinson, Elizabeth City, N.C.

And Honorable Mention to:

NANCY DRAW
Inez Levy, Fresh Meadows, N.Y.

THE MAN WHO LIBERTY VALANCE HOLLERED AT
Arnold Kogen, Encino, Calif.;
Emma Dolby, N.Y.C.

RICHARD PRYOR: PRIOR
Donald Kamps Jr., New Fairfield, Conn.

ALI BABA AND THE USED-FLYING-CARPET SALESMAN
B. Komishane, Elizabeth, N.J.

PRUFROCK: THE EARLY YEARS
Thomas Wright, Washington, D.C.

THE PREPOSSESSED
Lunch Group at Pfizer, N.Y.C.

I CAME, I SAW, I MADE AN OFFER
Bob Fischer, N.Y.C.

THE TEN RECOMMENDED GUIDELINES
Anthony Rock, Scarsdale, N.Y.

FETCH, LITTLE SHEBA
James Morgan, New Brunswick, N.J.;
Nancy Paris, Montreal, Canada

THE NAMING OF THE SHREW
Tom Moloney, West Milford, N.J.

JACK THE TEENAGE SOCIOPATH
Allyn Freeman, N.Y.C.

THE NAME OF THE DRIVER WAS ALFREDO GARCIA, MR. GOTTI
Pat Nugent, N.Y.C.

THE MAJA ARRIVES AT THE ARTIST'S STUDIO WEARING ONLY HER CLOAK
Kitty G. Brown, Akron, Ohio

CASPER THE FRIENDLY-BUT-ACCIDENT-PRONE PERSON
Ann M. Huntington, Stamford, Conn.

MR. USHER BUILDS HIS DREAM HOUSE UNAWARE THAT HE IS USING DEFECTIVE MATERIALS
Miles Klein, E. Brunswick, N.J.
sp. ment.: Hy Komishane, Elizabeth, N.J.

PITCH-22
Jack Labow, N.Y.C.

THURSDAY THE JEWISH THEOLOGICAL SEMINARY STUDENT CRAMMED ALL NIGHT
Skip Livingston, Hopewell, N.J.

YUNGA GUNGA DIN
Maria Dobbs, Norcross, Ga.

MAKING AN APPOINTMENT WITH DR. GODOT
John Foshee, Austin, Tex.
sp. ment.: Kurt Busiek, Stamford, Conn.

THE PREARRANGEMENT
Gary Tutt, Duncanville, Tex.

QUALITY TIME WITH BRICK AND BIG DADDY
Jay Livingston, N.Y.C.

PFC PEPPER'S LONELY HEARTS CLUB COMBO
V. S. Ferretti, Greensburg, Pa.
similarly: Linda Chizen, Brooklyn

PEGGY SUE GOT PINNED
Christine Lucier, Minnetonka, Minn.

JOG SILENT, JOG DEEP
Uri Lemberger, Long Beach, N.Y.

LEAVING AFRICA
Perry Birnbaum, Kings Park, N.Y.

I HAD A RELATIONSHIP WITH A MONSTER FROM OUTER SPACE
M. E. Colby, N.Y.C.

PREVITA
Barb Duffy, Delmar, N.Y.

THE CURIOSITY SHOP
Margaret D. Dale,
Longmeadow, Mass.

TWO YEARS BEFORE TWO YEARS BEFORE THE MAST
Louise Jackson, Fall River, Mass.

SNAP, CRACKLE GO THE WEASEL
David English, W. Somerville, Mass.

LAD OF LA LADCHA
Chelsea Brown, Massapequa, N.Y.
similarly: Elson M. Blunt III,
Sparta, N.J.

LEGAL EAGLETS
Ken Herbst, San Antonio, Tex.

PUT ON YOUR NEW GRAY BONNET . . .
Albert Komishane, Elizabeth, N.J.

A PHALAROPE FOR THE NONCE
Tony Hope, N. Hollywood, Calif.

THE PAINTED EGG
Edward Curtin, N.Y.C.

BARTLEBY THE SCRIBBLER
Robert Weiss, Bronx

DEAR AND GLORIOUS INTERN
Stephen Krietzer, Tampa, Fla.

SAND YOUR WAGON
M. Bengis, Hopatcong, N.J.

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Scott Martinson, Wheaton, Md.

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Mark Kirby, Lake City, Fla.;
Ephraim Lemberger, Long Beach, N.Y.;
Mark Strait, N.Y.C.

IT'S LOVE I'M BEFORE
Robert D. McCaddin,
Allenhurst, N.J.

RABBIT, STRETCH
Karen Bracey, Burke, Va.

SOMETIMES A PRETTY GOOD IDEA
Barbara Burke, Ho-Ho-Kus, N.J.

LE MISÉRABLE
Jane Snyder, Minnetonka, Minn.

UCLA LAW
Beverly D. Wise, N.Y.C.
similarly: Peter Ezrin, N.Y.C.

BEFORE ME AND MY GAL
Ellen Radish, Silver Spring, Md.

LITTLE GANDHI
Paula Doherty, Fall River, Mass.

THE PREFIXER
Jeremy M. Parker, Brooklyn;
Linda Giordano, Florence, Ala.

BEN EZRA, BAR MITZVAH
Tom Louis, Dobbs Ferry, N.Y.

HOW COULD YOU BELIEVE ME WHEN I SAID I FOUND YOU VAGUELY ATTRACTIVE WHEN YOU KNOW I'VE BEEN A LIAR ALL MY LIFE?
similarly: Ceci Fannon,
Upper Montclair, N.J.;
Jake Allen, Dorset, Vt.

THE ASSISTANT BUYER OF VENICE
Berna Villiers, N.Y.C.
similarly: Jay M. Tischenkel, Miami, Fla.;
Selma Elis, Glenview, Ill.

THE GREAT GATZ
Sharon Groewa, Solon, Ohio

PRACTICE MISTY FOR ME
Harry Goldberg, Basking Ridge, N.J.

FIRST MATES COURAGEOUS
Irene Tytik, Aspen, Colo.;
Elvira Weiss, Port Washington, N.Y.

THE PRELATE GEORGE APLEY
Nomi Presby, Teaneck, N.J.

ANCIENNE CUISINE
Lynne Felmet, Wintersville, Ohio

LT. COL. DELLA ROVERE
Amanda B. Shuart, Ho-Ho-Kus, N.J.

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LaRue Watts, N.Y.C.

HEY, SHUT UP ALREADY ON THE WESTERN FRONT
Marlene Anderka, Cambridge, Mass.;
Chris Doyle, Burke, Va.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 623, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by June 17. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the August 8 issue. Out-of-town postmarks are given three days' grace. ■

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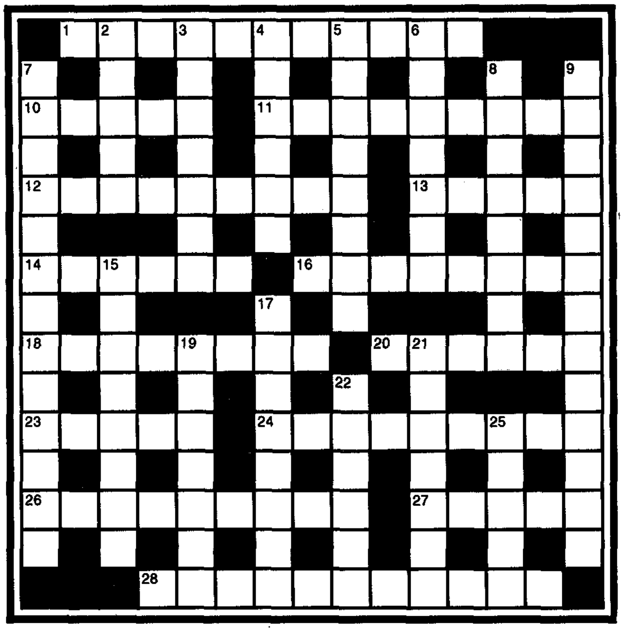
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Thought about getting cold, wrapped in a thin sheet. (11)
0 Agree with a man in the church. (5)
1 Withholding it need not seem improper. (9)
2 Forward a note in compensation. (9)
3 A skinhead put inside before will arrange to get out. (5)
4 Directions given to copper gathering cash abroad. (6)
6 Brings back military personnel and supplies. (8)
8 Form of protection for actor in a play. (8)
0 The picture-making equipment arrived ahead of the artist. (6)
3 A sound description! (5)
4 In love—the changed demeanour shows it. (9)
6 They look for answers to cut back by pitmen. (9)
7 A health resort in the country. (5)
8 An individual trained to work on a personal basis. (11)



DOWN

2 Show a Greek character about half a dozen. (5)
3 Not all of the men dedicated to reform effected reform. (7)
4 After call-up receive an allowance. (6)
5 Assert it's different for entertainers. (8)
6 Willing to consider temporary accommodation. (7)
7 Person going jogging plainly embarrassed to be found in the garden. (7, 6)
8 Contend one's a king in the river. (8)
9 French and German articles on status making sense. (13)
15 A number edge in, almost all delinquent. (8)
17 Guy in charge of an animal causing chaos among transport on the road. (8)
19 Foster being rich, he's rude. (7)
21 Given employment after a set-back or agitated. (7)
22 A fool surrounded by a little beast's refuse. (6)
25 Concerned with the *morning's* paper. (5)

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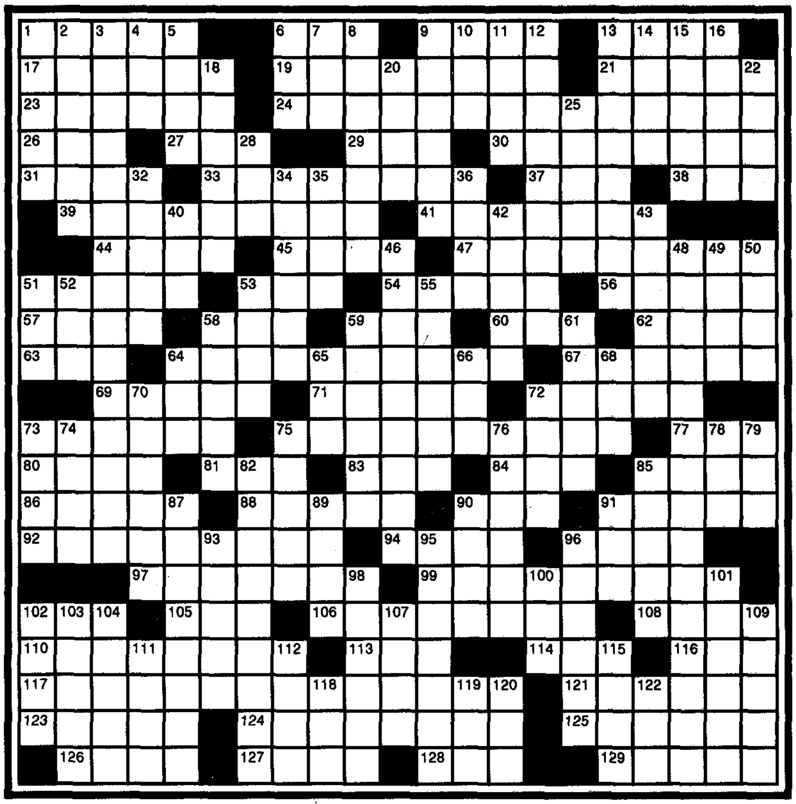
WEDDING BELLES': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

Eternal City native
Wood-shaping tool
Kimono accessories
Floe
Clears the tape
Cistercian monk
Certain stocks
Church district
Bride of 1492
One of the Whitneys
—— Aviv
Biddy
Abrading
Scallion's kin
Molded again
Grand Banks catch
Skid Row ailment
Smoothening item
Candidates' discussions
Role for Myrna
5 Irving and Lowell
7 Bride of c. 1000 B.C.
1 Pier
3 Money player
4 Bingo's relative
5 Claw
7 Brides' statements
3 Thai temple
9 Pooh- —— ("Mikado" lord)
0 Inner: prefix
2 Dali's colleague
3 Me, to Miss Piggy
4 Bride of 1614
7 Bold-faced
9 Mother-of-pearl
1 Off —— (sporadically)
2 Mrs. Helmsley
3 Takes by force
5 Bride of 1533
7 Pandora's possession
0 Lake isles
1 Muscle spasm
3 West of Eng.
4 Those elected
5 On this spot
6 Lowest female voices
8 "Long time, ——"
0 6 on the phone dial
1 Spouses
2 Bride of 36 B.C.
4 Doggone!
6 Cummerbund
97 Nine-day devotions
99 Hannibal's animals
102 Luftwaffe's foe
105 Third word of the Post Office motto
106 Storekeeper
108 London museum
110 Stockpiling
113 Bankroll
114 Pourboire
116 Affirmative vote
117 Bride of 1840
121 Of higher birth
123 Log in
124 Not densely
125 Matriculate
126 Dropper's cry
127 Hamilton bills
128 Hideaway
129 Bells the cat

DOWN

1 Opposite of attract
2 Papal capes
3 Bride of 1770
4 "Just —— thought"
5 Hatching place
6 Ocean abbr.
7 Joanne of films
8 Millard's predecessor
9 Had a premiere
10 Show ——
11 Osiris's bride
12 Marks indicating short-toned notes
13 Least narrow
14 O.K. Corral figure
15 Inflexible
16 Flash of light
18 Himalayan guide
20 Pre-coll. school
22 Droops
25 Thin soup
28 Pasture
32 Shoelace annoyances
34 Leonidas's realm
35 Globin prefix
36 IOU, e.g.
40 Use a towel
42 Actor Alan
43 Witch doctor
46 Bad-mouthed
48 Bride of 1949, etc., etc.
49 Do drilling
50 Ere long
51 Conrad hero
52 Shogun's Tokyo
53 What the leader sets
55 "—— in England now that April's . . ."
58 Best's antithesis
59 Scarlett's daughter
61 Does as bidden
64 Per hundred: abbr.
65 Solo of "Star Wars"
66 Year, in Yucatan
68 Cey or Guidry
70 Part of ASAP
72 Comedian Jay
73 G.I. Jane of W·W.II
74 Streamlet
75 Fruit of the oak
76 Door crosspiece
78 Natural mineral
79 Illiterate signatures
82 Kind of physician
85 Doesn't own
87 Backers of a sort
89 Germany's coal basin
90 African republic
91 Goats say it
93 To have: Fr.
95 Prepared for use
96 Pilgrim's destination
98 Underground conduits
100 Favorite
101 TV's "Remington ——"
102 Four-star review
103 Type of acid
104 Ipso ——
107 Labels
109 Peerage members
111 Staircase unit
112 Stare openmouthed
115 Walden, for one
118 Campaigned
119 Mets' div.
120 Novelist Rand
122 Lingerie buy



lutions to last week's puzzles appear on page 110.

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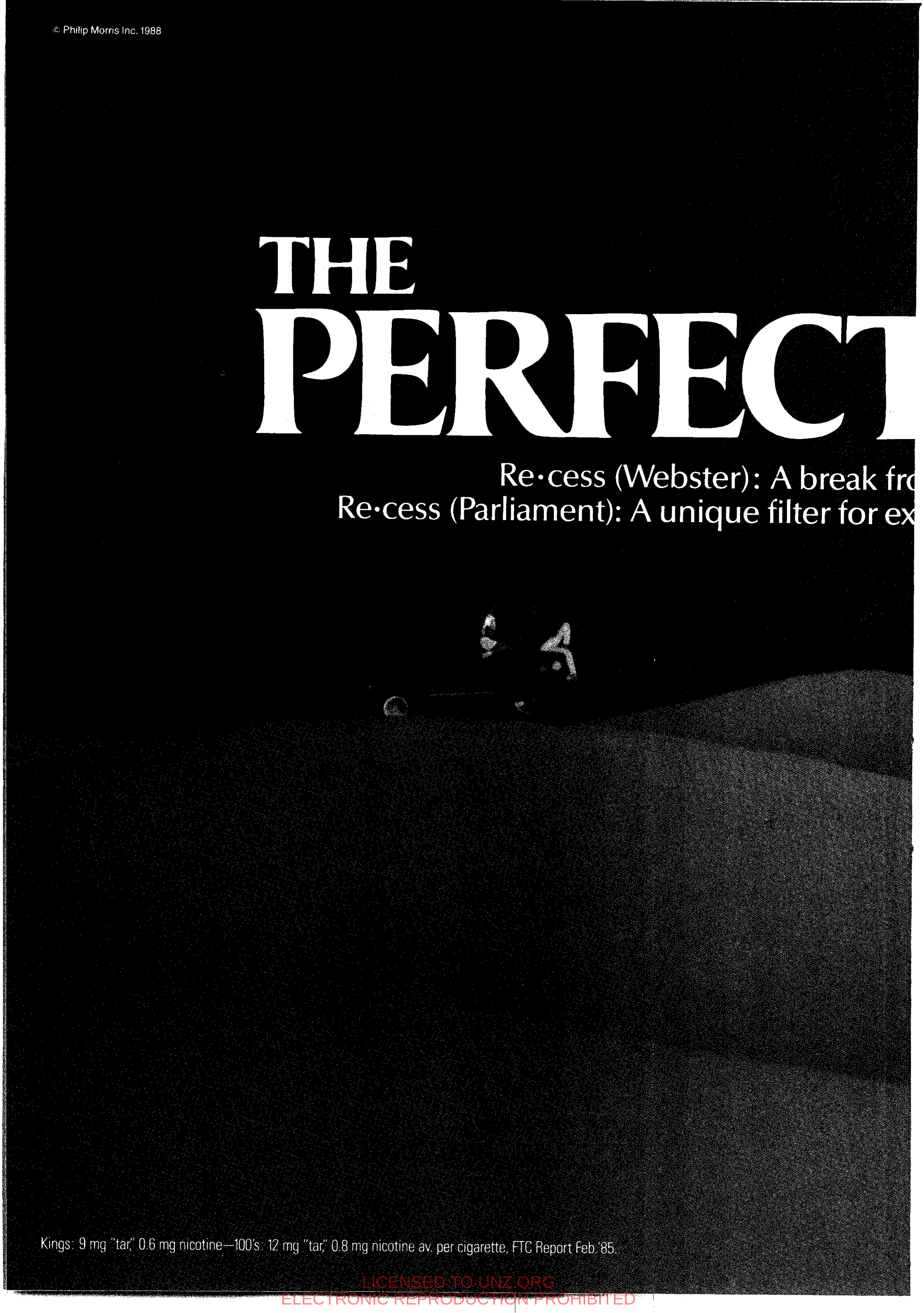
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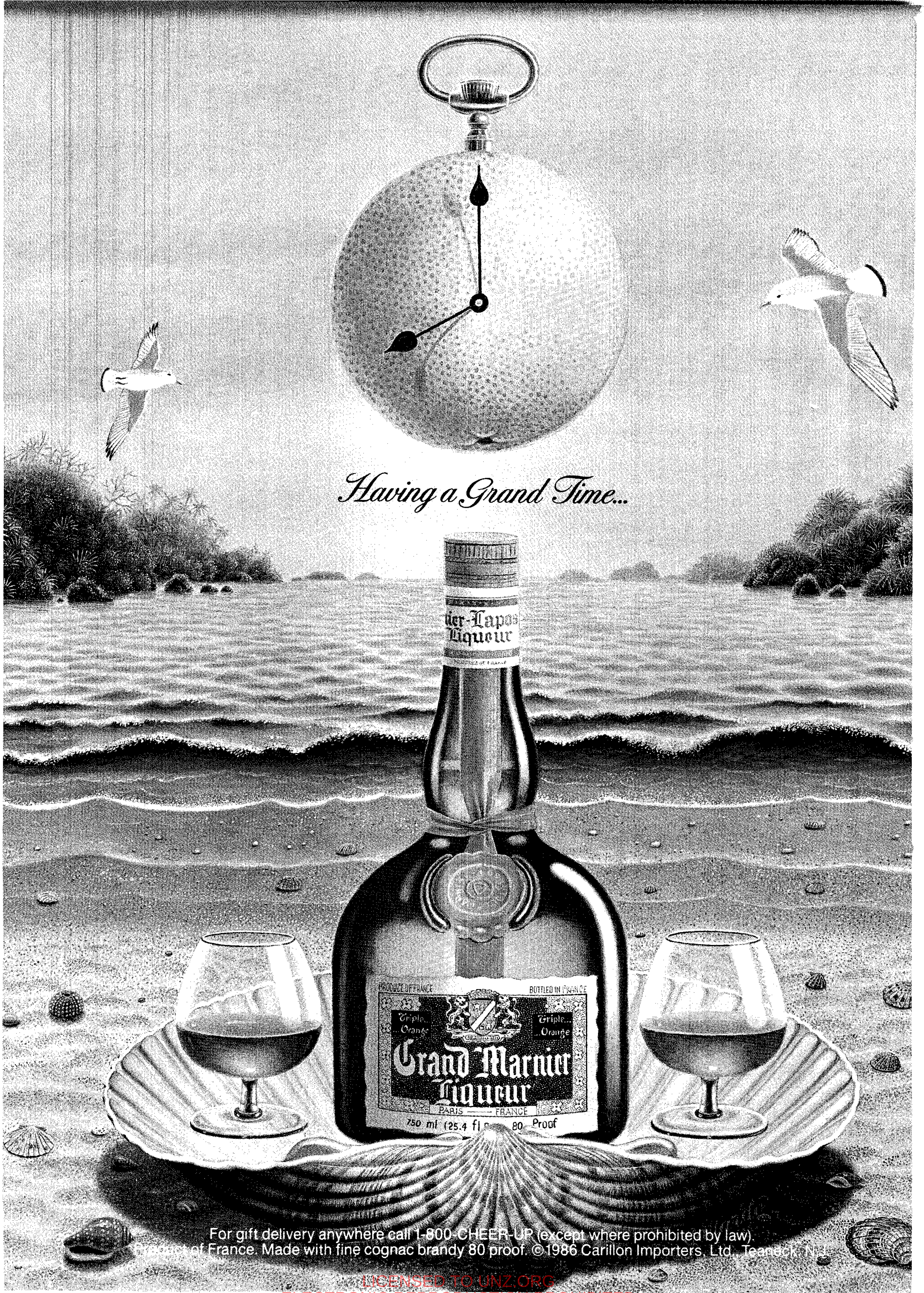
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